HOUSEFURNISHINGS
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29 April, 1909

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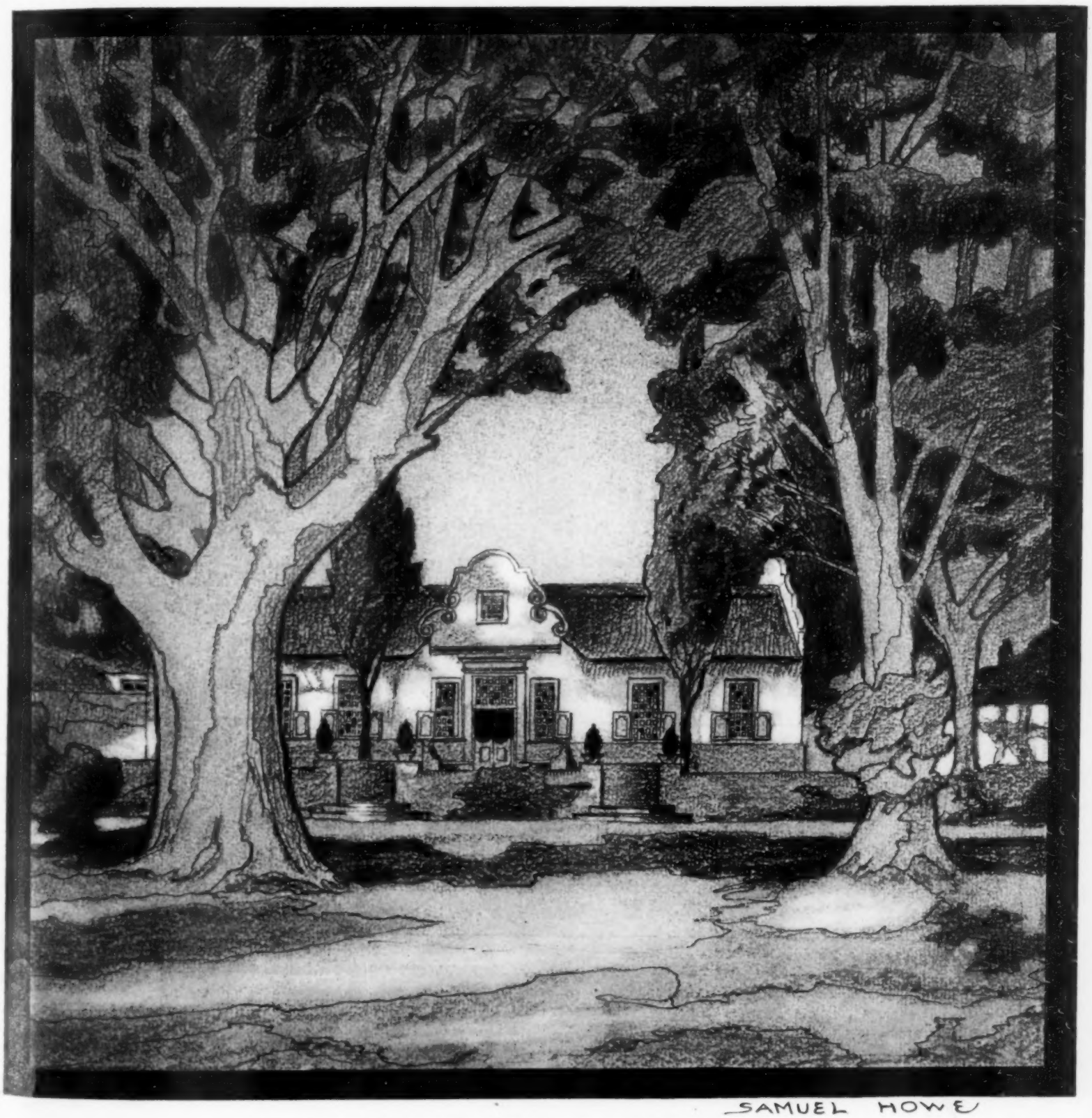
VOGUE

APR 29 1909



SAMUEL HOWE

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Broadway **Saks & Company** Thirty-fourth St.

ANNOUNCE, BEGINNING MONDAY, MAY **3d,** THEIR

Annual Sale of Lingerie & Undermuslins

Imported & Domestic Models

at a price saving of fully one-third

Aside from all other considerations which have made this important event notable in past seasons, we have inaugurated a new feature which will undoubtedly add immeasurably to the attractiveness of the occasion.

While a large proportion of the readers of Vogue have the readiest appreciation for the exquisite models and dainty trimmings inseparably associated with imported Lingerie, not all are willing to indulge the taste for garments which are, necessarily, more or less expensive.

With the idea in view of faithfully duplicating in domestic garments the beautiful designs which come to us from Paris, we have spent months in preparing

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PETTICOATS

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Orders carefully executed for the embroidering of monograms, crests and facsimile handwriting.

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We want you to have our FREE BOOKLET, Series N.

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Security Rubber Button Hose Supporters

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C. M. PHIPPS

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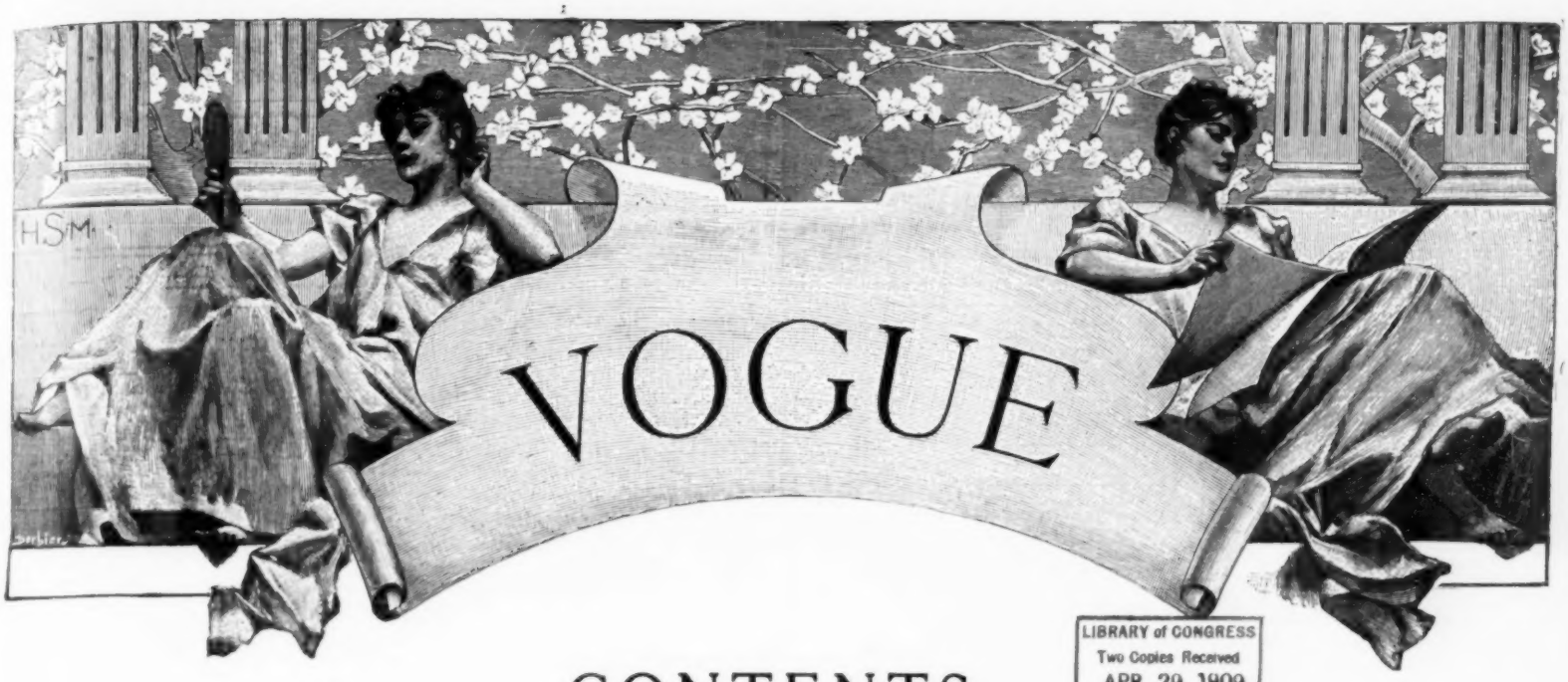

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Outing Number

The Annual Outing Number of Vogue which is to be published 20 May will be devoted to Special Outdoor and Summer Interests. There will be smart fashions for various sports and outdoor functions. The delights of House-boating and how to construct one will be told about by a practical Houseboater. Sun dials and Water Gardens make another feature of interest. A page of Attractive Country Houses and one of pretty little Bungalows will be published. Gymkhana games as a summer entertainment at country estates and the possibilities of a Canoe Picnic will be helpful suggestions for the summer hostess. A clever short story and other special features besides the regular weekly departments will make this issue a large and unusually attractive number. Bound in a charming colored cover.

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A classified list of business concerns which we recommend to the patronage of our readers. We believe every firm and individual here represented to be thoroughly reliable, and should be obliged for an immediate report of any cause for dissatisfaction.

BUSINESS NOTICES

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Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Changes of address.—The addresses of subscribers will be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

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VOGUE
MILLINERY SUPPLEMENT

SUPERB PICTURE MODEL BY GEORGETTE

DESCRIPTIONS OF ILLUSTRATED MODELS

SUPPLEMENT COVER

THE fancy just now is to bring the outlines of the shape of the hat into prominence; this is done to particularly good advantage in the large, picturesque hat shown on the supplement cover with its superb plumage garniture. The Georgette model is made of fine pressed Milan in a soft, vague tone of grayish beige, and shows the generous dimensions necessary to offset the rich garniture, in both its crown and brim. The former is rather large in circumference, but straight from headsize to top, and tall, and the latter is allowed to droop from it at will, in soft ripples. The trimming adds to the hight and width of the crown, swathing it in a full, tall mound, and is wonderfully effective in softening and enhancing the artistic contours of this model. The magnificent ostrich plumes—there are fully seven of them—are massed high over the crown, and show the richest, clearest tints of citron and sulphur, shading into soft, vague tones of taupe and gravel, with numerous little dashes of deep, grayish mauve cleverly intersected.

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LEFT.—Pouyanne is the originator of the lovely summery-looking leghorn hat here pictured. It shows the three narrow circlets of black velvet ribbon—characteristic of the Trianon hats—which snugly encompass the crown, and are united at the back by a full, many-lopped rosette, from which extend long streamer ends. Each row of velvet ribbon is embellished by an applied string of large, handsomely carved jet beads.

RIGHT.—This simple hat from Georgette is conspicuous by a particularly quaint treatment of crown. A wide piece of soft, lustrous taffeta is in loose folds draped over the crown, producing the original Charlotte effect, and its ends are secured at the left side, where they form a huge cabochon chou. A wide band of handsome lace, dyed to match the silk, is arranged about the base of the crown, apparently holding the fullness of the draped material in position.

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UPPER LEFT.—Black mushroom hat trimmed with American beauty roses and green leaves. Old blue velvet forms the huge bow in back.

UPPER RIGHT.—Georgette model in rough black braid, with cabochons of fine rough straw. Jet beads and nail heads. Handsome black aigrette.

CENTRE FIGURE.—Reboux model in white hemp, having inside edge faced with a band of black velvet. Black velvet bow trims on the right and three black and white willow plumes on the left.

LOWER LEFT.—Crushed toque in sage green rough braid, with smart black velvet bow.

LOWER RIGHT.—Black Milan with buckle of violets in purple and white, holding crushed band of cerise velvet and three natural colored uncurled ostrich feathers.

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UPPER LEFT.—This stunning model from Georgette shows the feather trimmed hat in its latest development. Crown and brim are beautifully proportioned and carefully calculated as to their dimensions; the former is tall, straight and rather rigid, which effect is, however, completely blurred after the garniture is applied, and the latter is distinguished by great width, which at the back and centre front is especially pronounced. It droops on all four sides, but curves up again at the outer edge, producing an exceptionally pretty silhouette. Crown and brim are made of fine pressed hemp in a vague tone of gravier (gravel—deep beige, with an undertone of green) and blocked separately. Seven irregularly long and immensely full and supple ostrich plumes of choice quality afford the garniture. They are fastened at various points of the crown, so as to droop in an unsymmetrical manner, and they show beautifully shaded tones of gravier, sulphur and citrouille (citron), which with the color of the hemp are wonderfully harmonious.

UPPER RIGHT.—Extreme simplicity of development, and contours of exceptional smartness are the features of the chic model from Leontine this illustration reproduces. This is a chapeau of the practical kind, and for its development a clever new kind of straw furnished the material; it is woven round, like a heavy cord, and joined by hand, by winding it round and round like a spiral, and it shows a rich, deep tone of Bordeaux (the exact color of claret—a warm, subdued garnet color, with faint purplish lights in the cast). The crown is bowl-shaped, and not much over medium hight and circumference, and it is succeeded by a wide brim, which, in poke bonnet effect, droops at the sides and in the centre front, but gracefully curves up again at the latter point, granting a glimpse of the deep blue, smooth facing of crin. The back of the brim is also rolled up, in revers effect, and this produces the original Directoire silhouette; however, this model may also be worn so that the wider part and the revers come at the sides. The garniture is conspicuously simple—a wide crown band of velvet in the exact tone of the facing, blending effectively with the color of the straw, and a large, broad Alsatienne bow of the same material.

LOWER.—The great vogue of the Rococo effect has inaugurated a strongly pronounced penchant for combining a number of soft, vague pastel tints in the garnitures, which is particularly pleasing in floral and fruit trimmings. The soft, "indécidé" shades blend beautifully the one into the other, and even if they are sometimes quite far from Nature's hues, the effect is altogether delightful and novel in the extreme. The full mound of luscious-looking berries which affords the garniture on this stunning Pouyanne creation is not, as might be surmised, in soft warm raspberry tints, but shows, rich, translucent tones of greenish gold (like Niagara grapes when the sun shines on them), of soft lavender, pale mauve and clear aquamarine blue, all associated in the most perfect harmony, and offset by a wealth of rich holly foliage in deep, glossy green and gorgeous autumn tones. The shape on which this unique garniture is employed is a large crin in dull mole-color, and it consists of a rather insignificant, bowl-shaped crown, and a ponderous brim, which droops on all four sides, but at the outer edge of the left side is rolled up in a little revers, to interrupt the symmetry of the outlines, and relieve their somewhat too pronounced severity. A large, long-looped bow of bleu Wattmann velvet ribbon (the color of the Matrix turquoise) is inserted between the berries and foliage at the left side, and in connection with these accentuates the soft, dull gray of the hat proper.

SIMPLE MODELS BY POUYANNE AND GEORGETTE

VOGUE MILLINERY POINTS

THE painted and embroidered ribbons used for trimming the fashionable, exclusive headgear are mostly in sash widths, and show the loveliest colors and color combinations one can think of, no matter whether in flower, butterfly or scroll designs. Ribbons of metallic tissue are still very much en vogue, particularly the silver weaves, and the newest ones among them are now decorated with a warp-printed, blurred pattern of roses, violets and other flowers, scattered and combined in Pompadour and Dresden effects. The delicate tints of this design show off to particular advantage on the shimmering surface of silver, looking doubly soft and attractive.

THE quaint little owl's heads of soft fancy plumage, also sometimes of novelty straw, are again making their appearance, and are especially attractive trimming for "tailleur" models.

VElvet ribbon—black and colored—is used simply anywhere and everywhere. It is having an amazing vogue, and is employed in every conceivable form of garniture.

CRowns are ofttimes very whimsically shaped, and quite irregular as to outline. Sometimes they are much higher at the one side than the other, or they bulge out queerly towards the top. Frequently they also drift into the brim in a consecutive, uninterrupted movement, especially in the pressed shapes of fine Milan, hemp or leghorn, which are all very strongly featured this season.

THE importance of wings as a garniture for the large and medium-shaped spring hats of the simpler kind cannot be too much insisted upon. Wings wherever you look; mostly they are quite large and perfectly free from the tendency towards conspicuous stiffness that characterized them last season; the same idea is obvious in the manner in which they are arranged on the hat. Instead of standing up rigidly, they are now posed flatly over the crown, or the brim, and in some cases they are so large that one single specimen is sufficient to conceal from view the larger portion of the entire hat. Needless to say that all the new French, as well as all staple shades are represented, also that there are charming new mixed color effects.

QUite the latest fancy is the one ultra-large, soft wing, the pointed tip of which runs out into a large, broad and rather stiff quill. While this latter shows the same tone as the wing itself, it is in most instances covered with large and small dots in a contrasting color. This effect is surprisingly smart, the dots breaking the monotony of the wing's color, and thus making it appear a great deal more moderate in size.

IT is an unusually clever new idea to replace foliage by coq feathers dyed the natural tints of foliage. The feathers are shaped into thick wreaths and garlands, and the flowers are then added, peeping forth from the more or less regularly distributed plumage exactly as though it was real foliage. On a dome-shaped turban shape of soft basket straw in a delightfully delicate shade of antique blue, the garniture is formed by a feather wreath of this sort. It is in clear, light tones of green, and can hardly be told from real lily-of-the-valley leaves, and little stalks of lilies accompany it, producing a most alluringly pretty effect in contrast with the soft blue tone of the straw.

HYacinths are used in abundance, in white, pale mauve, light blue, as well as all violet, crimson and rose shades. On a large Watteau hat of pale cream horsehair, the trimming was formed by a lattice of light rose hyacinths, without leaves, each intersection filled out by a little forget-me-not cluster, and a big, soft ribbon chou in a deep, warm tone of green gracefully placed over the one side of the tall, straight crown.

TAupe and fraise (the exact color of crushed strawberries) is a novel combination of note, and is extremely effective.

FEstoons of jet and other large beads are used on hats and turbans alike, and when associated with fine plumage create wonderfully smart and unique effects. The same may be said of the twisted, irregular tangles of strings of metal beads, which in many instances are substitutes for crown bands. These latter come in all the late tints—Tamise gray, bois joli, joyeuse and Salome rose, and Zenith and Pagoda blue, also lichen green—and often are completed by a big cabochon or ornament in the same tone and development.

NArrow Valenciennes lace, plaited and shirred, is lavishly employed on the new dressy hats—straw, hair, braid and tulle alike—either covering the brim in many closely lapping rows, or merely outlining its outer edge on both the upper and the under side. The lace is just as much liked in black as in white, and also is much in favor in tones of ecru, beurre (butter yellow) or ivory.

ASters and dahlias, though these are really characteristic of autumn millinery, are seen in profusion on the new spring models, large, full ones, as well as those that are diminutive. They come in beautiful tones of golden brown, copper, yellowish bronze, mauve, crimson; also in light tones of lavender, and antique rose.

THE "dernier cri" in floral garnitures is without a doubt the clover blossom, both the pink and white variety. On a smart model, with large, broad Empire brim of soft, fancy satiny straw, the entire crown is concealed under a mass of exaggeratedly large four-leaf foliage, with white clover flowers dotting it thickly.

THere is a great fancy for golden yellow and sulphur tones in trimming of all kind. Marguerites and miniature sun flowers look particularly effective in these tints when placed on a hat of dull elephant gray, deep taupe or very vague antique blue.

ORchids in wonderful natural tones of soft, bluish or pinkish mauve are employed (ofttimes with fine asparagus or maidenhair ferns) on models of the very exclusive kind.

ROse or ivy foliage, always in natural tones of green or brown, is sometimes arranged in a compact hedge or fence effect about the crown of a large hat; in some instances interspersed with lilies or big flowers, or trimmed with a ribbon bow or rosette.

SOmetimes entire crowns are formed by means of a series of roses, all in tones of the same color, and employed either without foliage entirely, or embedded in a foundation of rose or lily-of-the-valley leaves.

BECOMING MODERATE SIZED HATS

FROM THEILER

FOR DESCRIPTIONS OF HATS SEE PAGE 790

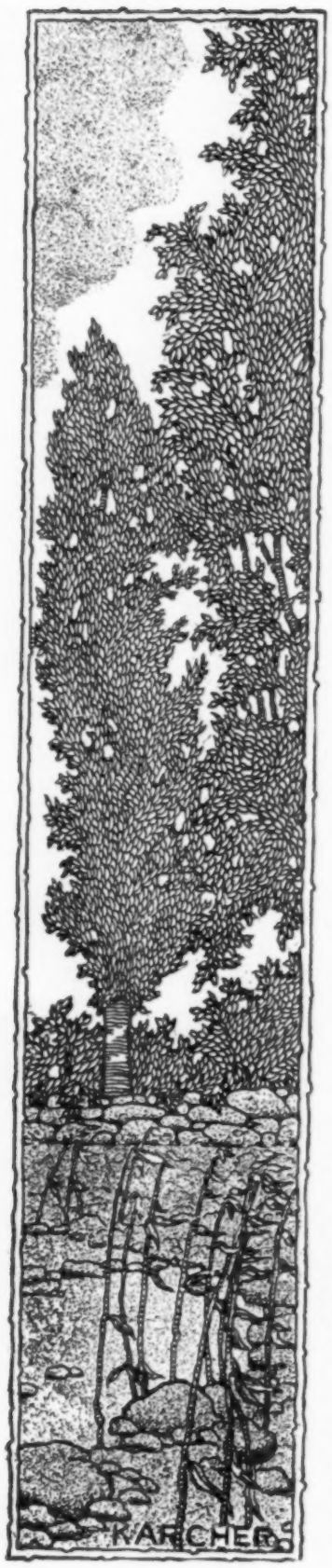
SMART DRESS HATS FROM GEORGETTE AND POUYANNE, AND A PRACTICAL WALKING HAT FROM LEONTINE

FOR DESCRIPTIONS OF HATS SEE PAGE 790

MRS. TAFT

The first photograph of Mrs. Taft taken in the White House. The gown is the one worn at the Inaugural Ball.

Portrait Copyright, by J. Knowles, Bishop of Baltimore and Washington.



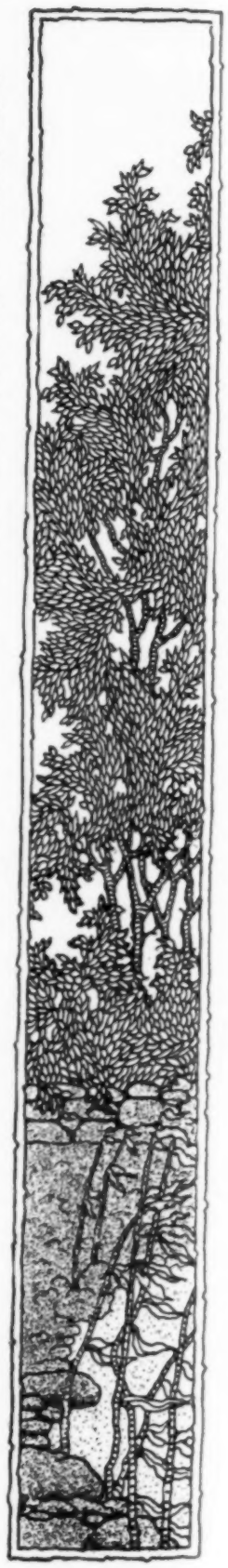
THE HEALTH OF THE NATION

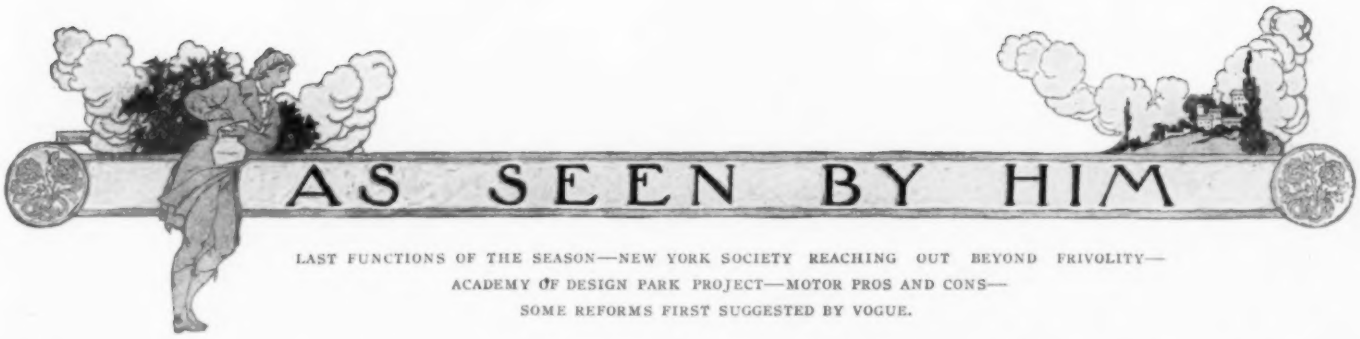
A CERTAIN well-known physician, in advocating the appointment of a medical cabinet officer to act as the head of a national health department, is quoted as saying that the profession, being tired of bossing the individual, now wishes to boss the nation, but it seems unlikely that a generation which has largely freed itself from ecclesiastical dictatorship, and is in a fair way of throwing off the yoke of the political boss, will supinely consent to take orders from any other, be he medical or philanthropic.

Unhappily for the success of their schemes, the men of various callings who itch to enthrall the people, fail to take into account the pregnant fact that the pew and the electorate, as well as the great mass of people outside of churches and political activity, are no longer so ignorant that they can be led by the nose to accept without protest the dictates of those who set themselves up as leaders, yet the fact remains that there are now many agencies, besides the schools and colleges, which are devoted to the enlightenment of the people as a whole, and that as a result all but a small number of illiterates devote more or less time to study and discussion of the various questions that concern their physical, economic and political well being. It has already become quite evident to the multitude that theologians, physicians, educators and political leaders are not only not infallible, but that many of them lag far behind a fair proportion of laymen in discerning the value of progressive thought and new discoveries, as these affect old theories and old practices. Among such agencies the press is probably the most potent in the spread of new ideas, for, while it rarely aims at scientific accuracy of exposition, the popular style in which it presents all topics tempts the general public to read, and thus acquaints it with the new discovery, or the modern view of an old subject, of which otherwise it would remain ignorant. And the result is that the majority, realizing in a practical way that the process of the old order changing to the new is going on constantly, has acquired a habit of mind which militates against the blind following of any kind of leadership.

So far as the threatened medical bossism is concerned, the laity remembers that, like the educator, the physician has been groping his way toward light through all the centuries since the world began, and that in many instances the layman has outstripped him in the search for truth. As a case in point may be mentioned the epoch-making work of W. H. Allen, secretary of the Bureau of Municipal Research, in regard to the teaching of hygiene in the schools, for it was this layman, and not a physician or board of health, who first drew attention to the utter inadequacy of the treatment of this paramount subject by the 500,000 teachers in our American school system, by showing that when it was presented at all it was usually done in an ineffective manner in school rooms two-thirds of which had their windows nailed shut! Indeed, although laymen long ago set up water and air cure institutions, and in other ways blazed the way for sanitary reform, it was not until this year of 1909 that the first teaching in sanitary science and public health was given before a body of medical students in an American university. And again, those who have been conspicuously helpful in the matter of dietary reform (than which nothing is more vital to the welfare of the nation, both from the standpoint of health and economics), namely, Horace Fletcher and Professor Irving Fisher of Yale, are laymen, while it was Nathan Strauss, also a layman, who raised the warning cry concerning impure milk, and gave largely of his substance to carry on the milk supply reform.

From these notable instances of the progressiveness of non-medical men, and their eminent fitness to reform conditions which boards of health, made up of physicians, had neglected, it can readily be seen that, even if the temper of the people were not setting against bossism, it would be the hight of unwisdom for the nation to put its neck under the yoke of a profession which has shown itself so ultra conservative in its quest for the prevention of disease.





LAST FUNCTIONS OF THE SEASON—NEW YORK SOCIETY REACHING OUT BEYOND FRIVOLITY—
ACADEMY OF DESIGN PARK PROJECT—MOTOR PROS AND CONS—
SOME REFORMS FIRST SUGGESTED BY VOGUE.

A Weeping April day, with floods of rain and gusts of wind! Perhaps I could not have chosen a more unpropitious moment for a luncheon. I had asked some people up from town to join the party already at the house. Gardeners, however, are chuckling, for this is wonderful weather for them, and according to an old belief, you can hear, on such days, the grass growing and the trees and shrubs springing into bud.

Already many persons have left town, although the country is never quite comfortable until the second week in May. I rather prefer it in the depths of December than on these melancholy days in the early spring, when the airs are anything but gentle, and winter still lingers, reluctant to depart.

The last charity entertainments have been given in town; the operas have closed their doors. The ships going to Europe have long passenger lists, and the season is virtually over. There are still to be the coaching parades, and in late May, the races at Belmont Park. The Count and Countess Szechenyi have come over from Europe, and Mrs. Vanderbilt has been entertaining for them, their presence here having made a bright spot in the dim fading of the fashionable year. Lady Paget has sailed, but there have been a few notable arrivals, including that of Miss Nora Langhorne, the youngest of the famous sisters, who has elected to have her wedding with Paul Phipps, the grandson of Mr. Butler Duncan, in this city.

Central Park and the Academy

I suppose by this writing that the controversy concerning the establishment of the Academy of Design in Central Park will have been disposed of and that it will rest for a few years. For my part I saw a pro and con in the discussion. I could not see why the Academy of Design wanted that particular site. It is not convenient and it will in a few years be down town. And then it was to be shared by the police department. Imagine a station house with crying and lost children and petty thieves and the other dramatis personæ one finds on the stage of a public park, being mixed up with art. Perhaps the Academy would build a handsome structure; something different from the eyesore called the Metropolitan Museum. I should be delighted to have the "Zoo" banished from that corner of Central Park. With our present traffic facilities, the public can just as easily get up to the Bronx and the animals would not be penned up in close quarters. It is true we are not here in summer, but a Zoo in such a position, so near residences, is not healthful. There are few if any historical buildings in New York; and now hardly any which date from the eighteenth century. The arsenal in Central Park is a wretched stucco affair, that should be pulled down. However, the Academy of Design should not be allowed a position in the Park, from the fact that it is establishing a precedent. There is nothing at present in common between the municipality and art, even the famous commission. We have had enough art in Central Park anyhow. It is an artificial pleasaunce, hideous in sections and adorned with nightmares of busts and statues. The Academy of Design should have a site on Washington Heights, near the Cathedral of St. John the Divine and Columbia College. That will be most accessible in a very few years and the Academy could be builded there to remain and not to be moved up town again.

Chauffeurs Excessively Rude

I am heartily in sympathy with the crusade against chauffeurs, especially those employed by the electric and the other taxicab companies. They do not seem well instructed; they do not know the rules of the road, and they are horribly profane and impertinent. And many private chauffeurs have the same faults. But much of this is due to adulation. When a newspaper like the Evening Post protested against putting chauffeurs in livery, because, it contended, they were not servants, what are you to expect? Gradually they are finding their level. The great trouble is the lack of courtesy. There seems to be no rule, when an entertainment is given at a private house, as to the disposition of the motors, after the owners and occupants have been landed at the awning. All the motors take a stand almost opposite the house where the entertaining is going on and form a solid line. Should one of these houses be yours or should you be bound thither, there is no way of getting to the door, and this is most inconvenient in nasty weather. Not a chauffeur will move, although he has his motor right in front of your premises, where he is trespassing. In trying to get into St. Thomas's Church recently, a motor blocked the way and the manner in which the chauffeur swore at the old-time coachman and footman of an ancient Knickerbocker family at a request not to stop the way, was not provocative of religious meditation.

Otherwise, there is much hysteria about the motor matter. It has not been so long ago but that a regular blackmail system was levelled at people who went through the Park. They were stopped and dragged literally to the police station, and many a timid woman paid a handsome tribute to the guardian of the peace, in order not to be subjected to this nuisance. I know whereof I speak, and when a complaint was made to a high official of the city concerning these stoppages for tribute, he only replied, "Well, if you bribed the man, you are particeps criminis."

As for running down children who will get under the wheels or run before a machine or play in a thoroughfare where they have no business to be, I am all in sympathy with the chauffeur. It is not necessary for boys to play baseball or other games in the street. As a rule, such children are badly behaved and rude and delight in making life a burden for the chauffeur. And there are other things in which we are interested. I should like to say something about the new arrangement of allowing ships to come up to the piers at all hours, instead of being detained at Quarantine—to my mind an excellent arrangement.

Some Reforms Which Owe Their Initiative to Vogue

Vogue has quietly and persistently conducted many campaigns and effected many reforms. In this column, there has been a share of them. Few perhaps were strictly original with Him, but many were suggested and the influence and prestige of the periodical invited. The first word on the regulation of traffic appeared in this column. It was a suggestion of Mr. Joseph Baker Bourne, at the time a clubfellow of mine. It took some years for the idea of the reform to permeate into the brains of the powers that be, and the same that were at the time. But as this is only a record of the passing criticisms of a certain class, it would not be in the best taste to exult at final triumph of that which was advised. Only recently, I learn, that the critic of books on Town Topics, in a recent issue called David Graham Phillips to account for his supposed liberal use of hints obtained here in the last novel from his pen —"The Social Aspirations of Mr. Gregg," I believe is the title, but I fear that my quotation is not exactly correct.

An Especially Well Run Reform

Some years ago, one of the many admirable suggestions of the revered founder of Vogue was that something should be done to have the guards, conductors and employes of the various street railroads, surface and elevated, keep themselves at least decently neat. Their hands were filthy, the boots were not polished, their uniforms were ragged, stained and faded and nasty in the extreme, and frequently the men themselves were unshaven, slovenly and disgusting. By Mr. Frederick Whitridge, who is now in command, as receiver, I believe, of the Third Avenue road, these suggestions have been put into practice. The servants or employes of the road are now drilled. They are clean, neat and decent. They are taught how to be civil and they are encouraged in the exercise of one of the greatest of virtues—self-respect. On Easter Monday the new club for motormen and conductors and others employed on the Third Avenue railroad, was opened in the old building formerly the Mount Morris Hotel. Mrs. Whitridge and the Misses Whitridge, Miss Anne Morgan, the daughter of J. Pierpont Morgan, Miss Robinson, the niece of former President Roosevelt and an assemblage of fashionable women poured tea at this function. There were refreshments and music and a most delightful day and evening were passed by the men and their families. In the club, there are ample facilities for baths, valeting, brushing clothes, hair cutting and all that is necessary to make a man neat and clean, and the men of the Third Avenue railroad are certainly a set of fine fellows. Then there is an insurance in case of illness or death. For the æsthetic, there are reading rooms and all the adjuncts of a first-class club devoid of the least hint of that patronage which frequently proves a bar to the good work done for the laboring and working people by the classes.

PARIS

(From Our Own Correspondent.)

NO PRONOUNCED NOVELTIES YET WORN—SKIRTS SOMEWHAT WIDER—ARRANGEMENT OF FULLNESS—FETCHING COAT MODEL—EFFECTIVE BUTTON TRIMMING

IS it really less than a year ago that two or three mannikins, sent to the Sunday races by a great gown building house, were nearly mobbed by a curious crowd when they appeared in "Tanagrèennes." The fashion of these gowns was, however, immediately adopted by ultra-fashionable women. But how quickly, how entirely this costume disappeared from the modish sartorial world of Paris. Surely no mode ever ran so short a course!

As yet nothing so remarkable has appeared at either the races or at Le Concours Hippique, the chief reason being the weather, so inclement as to forbid the discarding of outside garments. No doubt the designers have surprises in store for us that will bloom into being with the first sunny race day. In spite of startling rumors filtering to eager ears through dressmakers' assistants, predicting skirts measuring a dozen yards at the hem, balloon sleeves hung over cages, and high hip paniers, none of these horrors are seen at swagger social functions, nor in the ateliers of the designers.

IMPORTANT SKIRT MODIFICATIONS

True, there is a decided increase in the width of the new skirts—long ones measure four to four and one-half metres at the hem; short skirts three metres to four, depending on the manner of their plaiting—and there are soft, panier-like folds that droop low on the sides, and draperies of diaphanous materials that twine, or knot, to fall heavily close to the figure still preserving a slender silhouette. The fact is that, considerably modified and worn over an unstarched lingerie petticoat, the collant skirt, up to the present moment, continues its reign. But the modifications are important. They have done away with all straining, all binding of limbs that made it quite impossible to either sit, or walk with grace or ease.

The latest gowns show over an easily fitted fourreau a tulle, gauze or crèpe overdress delicately shirred, tucked, or plaited on the sides and at the back while the front breadth is left to hang plain and straight.

Soft foulard silks have skirts prettily shirred into yokes of varying depths and outlines, or the skirt is gathered to the edge of a deep yoke of the plain silk, the yoke mounting to shape a half corsage, with a moyenage effect.

Skirts of heavier materials, like Shantung, serge, or cloth, have the fullness cunningly fitted over the hips, with all bulk cut away beneath the skirt flaring below.

DISPOSITION OF FULLNESS

The marked characteristics of the gowns shown at Bechoff-David's are skirts moderately full at the hem, but in the case of thin materials with fullness frankly arranged across the back at the waist line. In several trailing skirts the fullness is held prettily half way down the skirt, by a bow or a cluster of shirrs—round necks, collarless, and three-quarter long sleeves. They love best there to finish a corsage with a long point in front, a few inches below the natural line, allowing it to rise towards the back, a bit above. This line, with the full back breadth of the skirt sweeping free, is most attractive.

Whether with short or long skirts the tailored costumes at this house have an immense amount of chic. A costume of dull green serge shows their favorite side back closing of the skirt marked by a two-inch band of embroidery from belt to hem. In the middle a little fullness is disposed in a few fine plaits. The side breadths, gored to flare at the hem, fit with extreme closeness and oddly adjusted in the middle of the front breadth is a cluster of plaits matching those in the back.

Charmingly graceful are the long slender back lines of the coat held a little to the figure on the sides by a plaited silk belt. This matches the facing of the low turned, shawl-shaped revers that fasten at the waist line, ever so little to one side, under a handsome metal buckle. Nearly all the newest coats show this low belt closing; sometimes held only by one button, again buttoning to the hem.

At Beer's, a house always rather pronounced and extreme in their types, I saw one-piece summer gowns of thin materials with short, scant skirts with a back or front side closing from neck to hem. On the sides, reaching low, over the hips, a little fullness, plaits, shirrs or tucks was arranged in yoke form. In contrast to this side fullness a plain scant back breadth gave a singularly ungraceful air.

More graceful was a long skirted costume of coral colored Shantung. Flat and close about the hips and front, the skirt was laid broadly across the back in flat side plaits, all turning towards the middle. Posed on the lapping edges of the side breadths were large flat, jet buttons. Slipped through slits cut in the long coat, at the hip line, was a folded belt of black silk, its pointed ends, held together, the only closing.

BUTTON TRIMMING

On one of the smart afternoons of the picture exposition at the Cercle de l'Union Artistique I was attracted by the novel appearance of some large black buttons decorating a long coat of Nattier blue ottoman silk. On closer inspection I found the buttons were first covered with satin, then with one thickness of black mousseline de soie. Truly a happy fancy. They were quite immense, rather larger than a five-franc piece.

DESCRIPTION OF ILLUSTRATED GOWN

A tall blonde woman gracefully wore a Paquin gown of sky blue serge, shown in the illustration. A loose coat, hung with long skirts attached to a hip long, waist line, was trimmed on the front edges and on the back seam of the sleeve, with large serge-covered buttons. Small straight cuffs and a turn-over collar with sharp pointed fronts were of blue linen, dotted with white. A black cravat passed under the collar and knotted low on the bust in a small stiff bow. Double rows of three mother-of-pearl buttons, attached by cords, held the coat together under the bow, and one large pearl button was posed on each cuff.

BLACK AND WHITE DOTTED SILK COMBINED WITH MUSTARD COLOR

A woman dropping her long loose wrap of mustard colored liberty on a sofa while she walked about, showed her gown of the same material to be trimmed with black and white dotted foulard silk. Bands of it showed at the sides of the skeleton bodice; soft folds of it twisted into a belt. On tiny bands of the silk that shaped cuffs and followed the outlines of the neck, tiny black satin buttons were sprinkled. The close, long sleeves, with tucks laid along the inside of the arms, were of mustard colored chiffon.

SMART SERGE COAT

Stepping into her motor car a woman wearing a lovely costume, a short plaited skirt of black satin, and a long auto coat much embroidered with coarse black silk, donned a smart long auto coat of mixed gray and green serge. Between elbow and wrist lapped seams of the tight sleeves were held by large serge-covered buttons. The loose fronts, carried in a curving line over the side seams to the back, were held in place by three buttons set on each.

STRIKING BLACK COSTUME

Seated in the Diplomatic tribune one afternoon at Le Concours Hippique Lady Herbert wore a tailored costume of black cloth handsomely embroidered to the knees of the long skirt, and half way to the waist of the coat, with a heavy raised embroidery of coarse silk, and rat-tail braid. Her large hat of the new form, the brim at one side crushed close to the crown, was trimmed with several long willow feathers.

In the Tribune de Sociétaires Baronne de Caix de Chaulieu was noticeable in gray cachemire, made with a deep cuirass corsage covered with embroidery of the same tone. Of coarse violet straw was her hat, trimmed with bunches of large white roses. Pinned to her muff, a mass of silk frills, and to the rosette that tied her neck ruff, were bunches of sweet violets.

Worn with a costume of white serge, much trimmed with large buttons and wide silk braid, was a new neck ruff of pale blue. A three or four inch band of folded blue silk separated two frills of thickly curling ostrich feather fronds. It fastened just in front of the left ear by a long looped bow of wide blue liberty ribbon. In white or in black these ruffs are worn with costumes of any color.

To vary the appearance of the long, graceful coats that, as yet, women will not be persuaded to abandon, the rich fancy of their makers use silk sashes in sometimes extraordinary but usually graceful ways.

THE LATEST MODELS OF DRECOLL, CHERUIT AND PAQUIN

SEE TEXT, PARIS.

LOVELY MODELS THAT ARE EVOLVED FROM DRAPINGS AND SWATHINGS OF SOFT FABRICS

THe delight in manipulating fabrics and fashioning them into garments by means of natural drapings, loopings, and foldings is infinitely greater to an artistic soul than any flat cutting into many intricate, small and carefully measured sections can possibly be. This way of treating clothing has in every country, and in primitive, barbaric or civilized times, produced beautiful garments that have become classic forms, standards of style, to which the world reverts from time to time, or is constantly influenced by, certain forms of Oriental robes. There are, for instance, the Chinese sacque, the Japanese kimona, the Arabian burnous, the Greek peplum and toga, the Spanish shawl and mantilla, the Scotch kilt and plaid, the Watteau robe, the full plaited skirt of Versailles or of Titian's Venice, the floating sleeve and straight loose gown of the Gothic period, even unto the flounces, fichus, veils and shawls of 1860, all representing to a more or less degree this big and free manner of treating the question of clothing; while, in the same way, simple classical forms of head covering, if properly remembered and considered, such as the Oriental turban, the Basque beret, the toque, the bonnet, the tricorne, the equestrienne, the musquetaire, the Rembrandt, the Gainsborough, the Watteau and the simple Italian straw, will keep us at any period from tumbling into the abominable snares set for us by designers and importers at such periods of bad inspiration as, for example, has beset the millinery world at the present moment. How many women have this month brought out and freshened up a last season's straw, or forced their milliners to copy an old model, while awaiting the second importation from Paris, when saner, lovelier creations may be expected. Parisian women, we learn from our correspondence, have revolted, and are not wearing upturned bushel baskets nor casseroles with the vegetables outside instead of in. All this is as it should be.

But this millinery madness is only a temporary phase, and in direct contrast to its exaggerations is the simple beauty of the big drapings and windings à la Drian, as it is called in Paris, with pretty credit given thus to a most inventive, a learned and clever young artist, go to form many of the gowns and most of the present cloaks and capes, evening and carriage wraps. Many have said, "Oh, yes, Drian's designs look lovely, but try and cut the thing!" in a tone of despair. Of course not. They are not cut, they are draped, and the width, the firmness or stretchableness, the weight and many other qualifications of the fabric employed, as well as the lines of the actual figure it is draped upon, are what determine the result. There never were two Drian gowns alike; and if you go to copy one you will discover you have evolved, not that particular Drian gown, but another Drian just as good. It is a style, an effect, and it is distinctly the predominating element in the present fashions, barring the medieval, which runs it a very close second, being of more recent development.

Of a group of wraps in this style here are some descriptions. First, an emerald green meteore crêpe, very wide. It is made of two breadths which run down each side of the front, looping at the ankle and turning up the back, the ends thus meeting on the shoulder, while down the middle of the back there is placed a bias seam that presents a flat plain back of ankle length. The joining of the ends of the fabric on the shoulders is not complete, but is brought together by means of a series of jet buttons and loops which run from the neck down the arm to the elbow, showing an undersleeve. Below this series of buttons the breadths of silk hang open, and the drapery formed by the looping of the material hangs so as to drag on the floor, making a train on each side, the train of the gown showing behind. Through the side opening of this wrap one sees that the under coat sleeve and inside coat body are made of jet tubes, laid together closely and plainly on net, so as to form, not an embroidery, but a sort of coat of mail effect. The green silk is everywhere lined with softest black satin, and a handsome jet collar stands in a little flare about the throat. The trailing evening wrap is one of the joys of the present luxurious phase in dress.

A second wrap of great beauty is made of two great oblongs of heavy ecru Tussore silk, one for the back of the cape, one, slit up the middle for the front. They are attached along the shoulders with jet buttons in such a way that the corners fall over, lying front and backwards respectively, and these corners are richly soutached in black on a lining of white China silk, and so is the entire inside edge of the oblongs, showing in great revers that fold back naturally and loosely as the cape edges fall freely down each side of the arms, there being no attachment of back and front portion below the shoulders. The hems are heavily weighted so that the panels of this wrap do not blow, and the portions that are soutached are stiffened with jets and with figured Venetian glass beads in low tones. Perhaps there is even a slight interlining of canvas to aid the stiff effect, which is in such elegant contrast to the soft flowing lines of the rest of the garment.

Scarf of black mousseline over princess gown of white lace. The scarf is bordered with cut jet, and is draped over shoulders and around the hips. It is drawn through large jet buckle on left hip, forming short puffy loops, with long end hanging to the floor.

One of the odd and characteristic fashions of the summer is the use of tulle overdresses, tunics, aprons or toga-like swathings, with underdressings of spotted, checked or striped foulard. The tulle is invariably trimmed with soutache, with lace, or with darnings and knotted fringes, and in gray over green foulard, in cherry over a white and beige checked foulard with cherry dots, in elephant gray over pervanche blue, interesting effects are achieved that quite transform the familiar foulard frock. A white foulard dotted with black has a charming apron shirred under the bust and reaching around to each side of the back. It is of ankle length and made of very sheer white dotted mull bordered with jet passementerie and with narrow jet fringe on the hem. Long black velvet streamers hang from the belt behind, and the bodice is a plain flat round one of dotted mull, with jet bands and a tiny bias fold and cravat of the dotted foulard. Its mull sleeve with its jet fringe ends above the elbow to show a long scant sleeve of the foulard having a quaint little black velvet ribbon tied about its wrist.

Even more odd than a tulle gown over figured foulard are the gowns of loose meshed voiles of semi-transparency made over a bodice lining of white English embroidery, the unlined skirt of the voile worn over a beautifully fitted petticoat made entirely of the same English embroidery run with a broad ribbon about the knees, matching a similar ribbon seen transparently in the bodice lining. A gray silk voile frock, soutached with gray silk and silver bullion threads, has a ceinture of black and white striped silk into which there is thrust a bunch of red taffeta cherries. This voile reveals transparently black velvet ribbons in the foundation of white English embroidery, which gives a cool light touch that is very summer-like. In a similar fashion evening gowns of mousseline de soie, chiffon or tulle are hung over bodice and skirt foundation of baby Irish lace or white maline. Dyed maline is being used for gowns for present dressy afternoon wear, having draped overdresses in Greek effects in crêpe or satin of the same color. A pink maline frock is charming, shirred at the belt and looped about the knees over a sash ribbon that knots behind. Aube de Siecle.

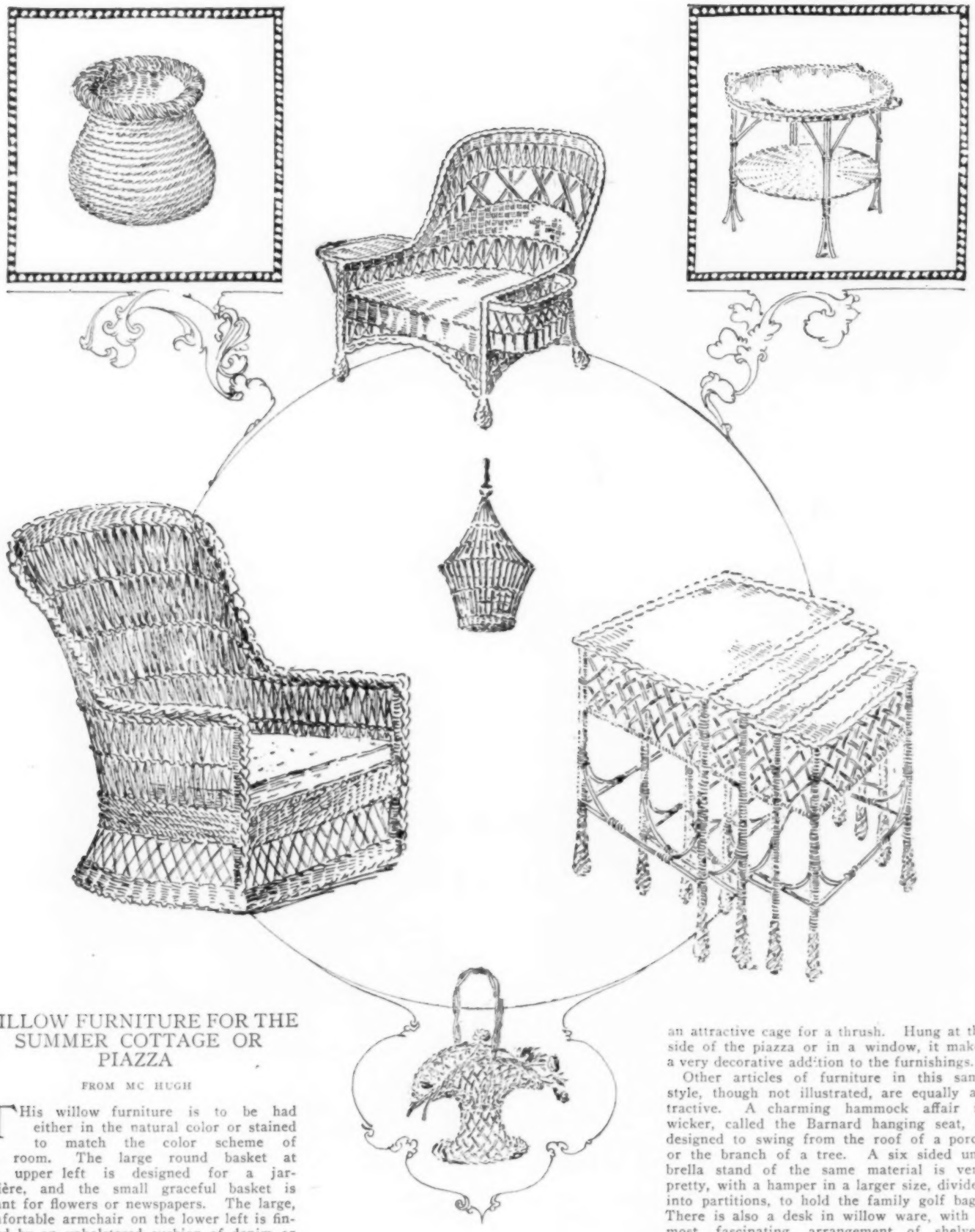
CONCRETE BUNGALOW AT ANNISQUAN, MASS.

PRETTY SQUARE COTTAGE AT DONGAN HILLS, STATEN ISLAND

COSY HOUSE AT DONGAN HILLS, STATEN ISLAND

MR. CARROLL BECKWITH'S HOUSE AT ONTEORA, NEW YORK

FOUR ATTRACTIVE SMALL HOUSES



WILLOW FURNITURE FOR THE SUMMER COTTAGE OR PIAZZA

FROM MC HUGH

THis willow furniture is to be had either in the natural color or stained to match the color scheme of the room. The large round basket at the upper left is designed for a jardinière, and the small graceful basket is meant for flowers or newspapers. The large, comfortable armchair on the lower left is finished by an upholstered cushion of denim or cretonne, and the other chair is made with wicker pockets on either arm to hold workbags, magazines, etc. The ingeniously made piece of furniture at the lower right is called a telescope table, being really composed of four tables, graduated in size so that they will shut up, one within the other in telescope fashion. This is an excellent way of disposing of bridge tables when they are not in use. The round tea table is arranged with a glass top to fit the upper shelf, and this may be lifted off and used as a tray for the tea things. The lower shelf is indispensable for cakes and sandwiches.

The little willow article in the centre shows an attractive cage for a thrush. Hung at the side of the piazza or in a window, it makes a very decorative addition to the furnishings.

Other articles of furniture in this same style, though not illustrated, are equally attractive. A charming hammock affair in wicker, called the Barnard hanging seat, is designed to swing from the roof of a porch or the branch of a tree. A six sided umbrella stand of the same material is very pretty, with a hamper in a larger size, divided into partitions, to hold the family golf bags. There is also a desk in willow ware, with a most fascinating arrangement of shelves, cupboards and drawers and a rack on top for pictures or flower vases, as well as a long flower box, on legs, and little wicker cases that are made to fit snugly over the unsightly red flower pot. In short, there are all sorts of ingenious devices by which the summer home may be made more rustic, more like outdoors.

INEXPENSIVE COTTAGE FURNITURE

FROM WILLIAM LEAVENS & CO.

SEE TEXT, PAGE 810

"YOU HAVE TIME FOR ALL THE THINGS YOU WANT TO DO"

A SUCCESSFUL SEARCH FOR THE SIMPLER LIFE

BY JOHN KENDRICK BANGS

I Hesitate to say that in taking up our abode at Gray Rocks, on the coast of Maine, we were actuated by a desire to lead the Simple Life. That much-abused term has come to signify so many things that are allied to discomfort that I feel inclined to fight shy of it, especially in a paper designed to describe the charms of the new environment in which the Only Muse and I have found so much happiness. The notion that some people have that real satisfaction can only be had by a return to primitive conditions of living finds no favor in our eyes. It may be that there were no plumbers in Eden, and that Paradise had no telephones, and that our Puritan forebears were unacquainted with the joys of the electric light and the trolley, but none of those things could lure me back into their ways of living, any more than that once having enjoyed the comforts of running water, hot and cold, in my house, I could be induced to prefer the old days when it had to be fetched from the village pump or a well, conveniently located in the cow-pasture, a hundred yards back of the house.

That sort of simplicity has no charm for me. It has been my observation that no person who has enjoyed the luxury of living under the conditions which modern science has made possible, has ever been enthusiastic on the subject of the Simple Life as a steady experience. An occasional indulgence in a camp in the Adirondacks for a limited period of time, or the restful atmosphere of a farm-house for a short while, usually suffices for a return to nature, and they then hasten back to the complex life of the town and plunge once more and with an even greater avidity into its joys. But one may seek a Simpler Life, and really mean it when one says that it far surpasses in comfort anything to be found in the average city or suburban life as it is lived to-day.

The enjoyable Simpler Life consists merely in grafting the comforts of the one kind upon the advantages of the other. The little narrow brown-fronted stone slots that pass for dwellings, and the uncomfortably arranged sequences of pigeon-holes that landlords denominate apartments in the City of New York, always fill me with horror when I look at them, but they unquestionably do have inner conveniences that make life in them not only endurable but pleasant. Equally the average dwelling in the country strikes me as a thing of unmitigated misery inside, but in the broad, free sweep of beautiful rolling fields, fair lawns, whispering trees, and, if so be it is by the sea, the marvellous stretch of restless waters, there is again that which makes life there a desirable thing. But when you superimpose upon this latter sweep of countryside with all its beauties, a structure which contains within its four walls all the qualities which make that modern up-to-date city dwelling endurable in spite of its forbidding exterior, and call that your home, then you approximate the true perfection of living. You have all the comforts of urban life, combined with all the rare joys of the country, and sweet content comes and abides with you. I know this is true because it is what has happened at Gray Rocks.

There are two things of which the city man never has enough—space and time. There is barely room enough for him to turn around, much less expand in the seething centres of activity which our modern cities have become. As for time he is always hard-pressed for it, and it is his constant complaint that his days are not forty-eight hours long instead of twenty-four. But off on those imperishable rocks, free from all sorts of interruptions, your day seems just right. You have time for all the things you want to do—for work, for play, for reading, for exercise, for neighborly intercourse with your fellows. I do not believe that, since the first hour of my settling on the Maine coast, a work-day has passed that has not shown its meed of labor duly accomplished, and this so far in advance of sunset that there was left ample time for me to get in a six or seven mile walk, or its equivalent in physical exertion in the pleasing occupation of raking the stones out of the Only Muse's cabbage-patch, or hoeing her potatoes for her, and even at that the day was not done! There still remained the quiet evening hours when one could renew acquaintance with one's library treasures—Emerson, Carlyle, Montaigne, Thackeray, Dickens, Balzac, Irving—any one of those masters of old whose books your men and women of to-day are too busy even to dip into.

And as for space, we might almost be called Barons of Space. Practically we have the free and undisputed use of all there is. To be sure our portion of Sea Pasture, in which Gray Rocks is located, consists only of a paltry twelve and a half acres, but directly in front of it stretches the Atlantic Ocean with its thousands upon thousands of square miles, while overhead rests the limitless acreage of the sky.

Of course we have our troubles here as well as elsewhere. What a bore existence would be without them? As long as men and women, for example, prefer to have other people do their cooking for them, just so long will cooks have to be considered in the human scheme, and consequently for just that identical length of time will there be a domestic problem. But it is no more acute in Maine than it is in town and in some respects we are even better off than the town-folk, as we have this advantage over the city dwelling sufferer: we are so far

from everywhere that, when a cook is once persuaded to arrive there, she is not likely to leave us without some very good reason for so doing; certainly not because her mother's first husband's cousin's second wife's baby is down with the measles; and never without due notice. Getting away from a place like Gray Rocks is not a trivial matter to be decided upon on the spur of a whimsical moment, and put as speedily into operation.

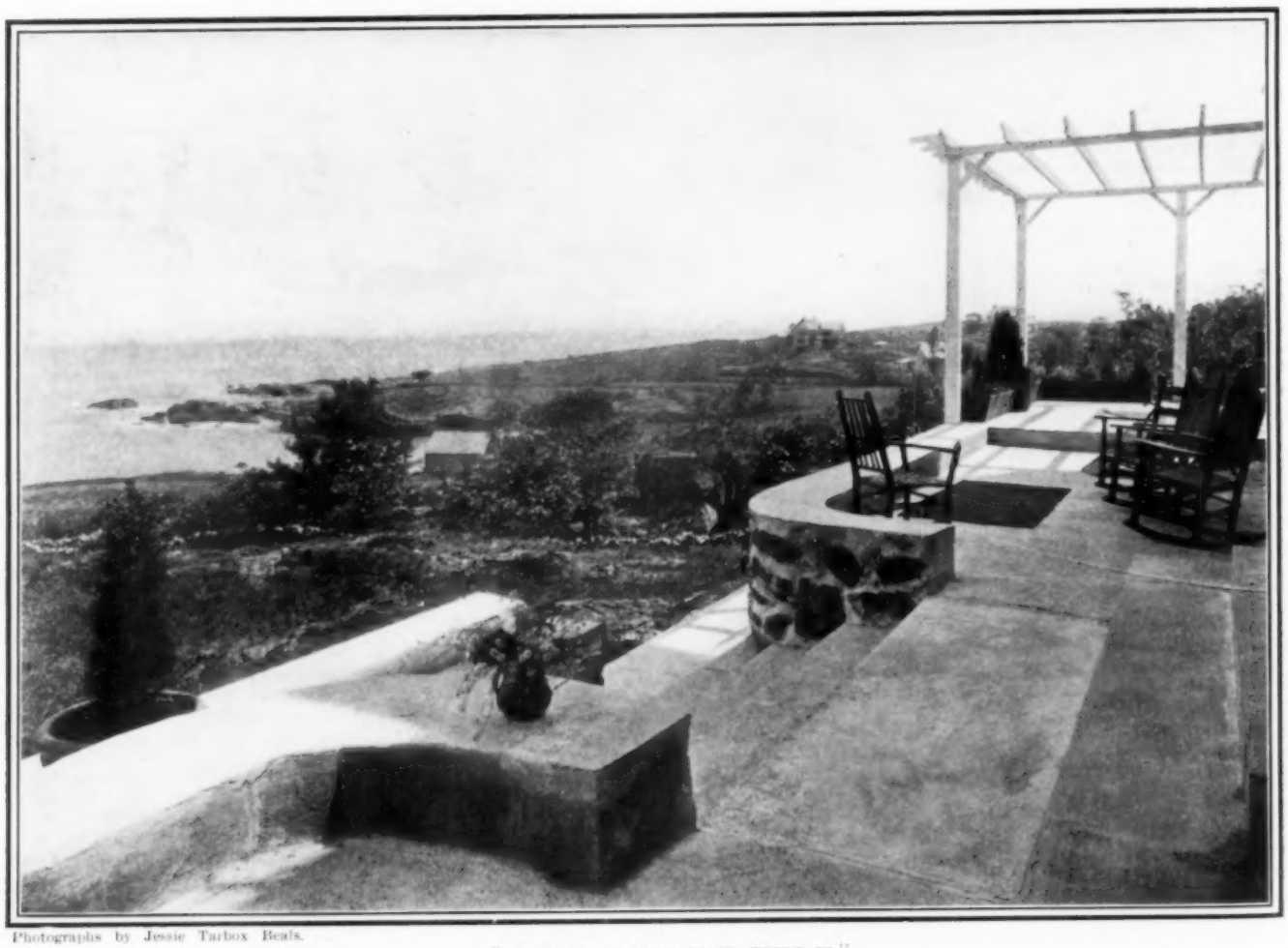
As for supplies, these are easier had than in town, for the reason that for the most part they are laid in in bulk at the beginning of the season, with only an occasional need for the replenishment of the stock, save in the matter of vegetables, and herein we deal direct with nature's own green-grocery. Every pod of peas, every beet, every potato, cabbage, squash, bean or cauliflower that we use, and many more that we have not room for in the Department of our Interior, is delivered at our door daily by the kindly provisions of nature herself on our behalf, and our account with her is paid as it runs in service, the Only Muse acting as a trained nurse to all the peas, beets, cabbages, et al.; the hired man doing the heavier chores with plough, harrow, and spade as the Lady requires; with myself hovering in the background trying to overlook little odd jobs in the line of applying painless dentistry to the weeds, raking the loose stones away, and manipulating the hose in periods of drought. Somehow or other one enjoys the fruits of such an arrangement as this much more than the ordinary articles of the same kind that are paid for in real money. When one has served as a water-carrier to a lima-bean for eight or ten weeks, or assisted in the valetting necessary to the spick and span appearance of a green pea so that it may appear at so formal a function as a dinner without exciting adverse criticism, one takes a more intimate satisfaction in seeing how well the finished product fulfils its mission; and while in many years of writing I have never yet been able to escape wholly the glow of satisfaction that comes from seeing myself in print, I can testify from personal experience that one of the supreme moments in life has been reached when a man recognizes in the lyonnaise potatoes placed before him at breakfast the little things he himself has dug out of the potato patch and the onion bed. No alligator ever got a sweeter Epicurean thrill from the consumption of its young than is ours when the Only Muse and I sit at our Maine table and swallow these children of our vegetarian efforts. Some day when we are able to keep a hen long enough to learn its business we hope also to have fresh eggs, but under prevailing conditions such things are to be had neither in the country nor in the city, thanks to the squirrel-like activities of the dealers in such, who having started to horde the egg crop of to-day as against a possible egg famine twenty years hence, find it better on the whole to sell for immediate consumption the product of the early nineties of the last century, keeping the fresh eggs of to-day for posterity. Even in this there is satisfaction, however, for just as a connoisseur in wines finds delight in ascertaining the vintage of a certain rare wine from its flavor, so are we getting to a point where the date of the nativity of our matutinal egg becomes a matter of interesting speculation. I flatter myself that as my friend La Rose can tell from its aroma that a stated Chateau wine was of the vintage of sixty-eight, so can I, as my egg is laid before me o' mornings, say at a glance whether it is of the rare laying of North Carolina '78, or Vermont '87, or of some comparatively recent date, whether the shells are dated or not, as in some cases nowadays they are.

THE APPROACH TO GRAY ROCKS

"But," I can hear someone saying, "this is all very nice—quite Arcadian, indeed; but what of your pleasures? What about your theatres, your opera, your contact with your fellow-men, and all the other things that make life worth living?" Well, our theatre is the one that Shakespeare wrote about. It has the whole world for its stage. The actors are all human beings, thrilling with life and strenuous emotions. The comedies they play are clean, wholesome and true, and while their tragedies are deep, they never get so far down that a little of the sunshine of hope cannot get into them to relieve the pressure of woe; and all we have to do to see them is to look about us at any time of the day, and we find them; lines written by life itself, and the scenery painted and set by the hand of time. For music, I will not say that the music of Nature satisfactorily takes the place of Wagner, Verdi, and De Bussy, any more than I will admit that The Nibelungen Ring, Falstaff, or Pelleas and Melisande are an adequate substitute for the strains which the elemental forces of the universe are constantly sounding on our ears at Sea Pasture; but in our case we lose neither, for when the opera season is spreading its best before the metropolis we hie ourselves thither and get our fill with scarcely more trouble than it gives the average suburbanite to get his—indeed an eight or nine months' absence from the pleasures of the metropolis materially enhances our enjoyment of them. They cease to be so much a matter of every day life that we no longer approach them with zest. And as for our contact with our fellow-men, there is nothing in this world that more amusingly demonstrates the narrow provinciality of your citified person's mind than the amount of sympathy he wastes upon us on this score—as if he and his were the only pebbles left on the sands of time! We are surrounded on all sides by fellow-men and fellow-women with whom fellowship is not a mere matter of convention, but a joy; from whose lives it is possible to gather not the irritation which comes from having them press in upon us in throngs, wearying us by the mere attrition which is involved in contact with an ocean of ceaselessly moving, restless, nervous humanity, but the inspiration which is ever to be derived from the contemplation of the real beauty of earnest living, in which pretense, show, hypocrisy even of the most venial kind, and all the other hollow shams of self-styled society are most conspicuous by their absence.

In spite of all of which—in spite of the roses and the glorious sunsets, the bracing air, the marvellous prospects, east, west, north or south, ready at all times to delight the eye and refresh the spirit; in spite of the many and unsurpassed opportunities that Maine provides for the enrichment of the soul and the restoration of strength to the tired body, I recommend it not! It does for

THE HOUSE BY THE SEA

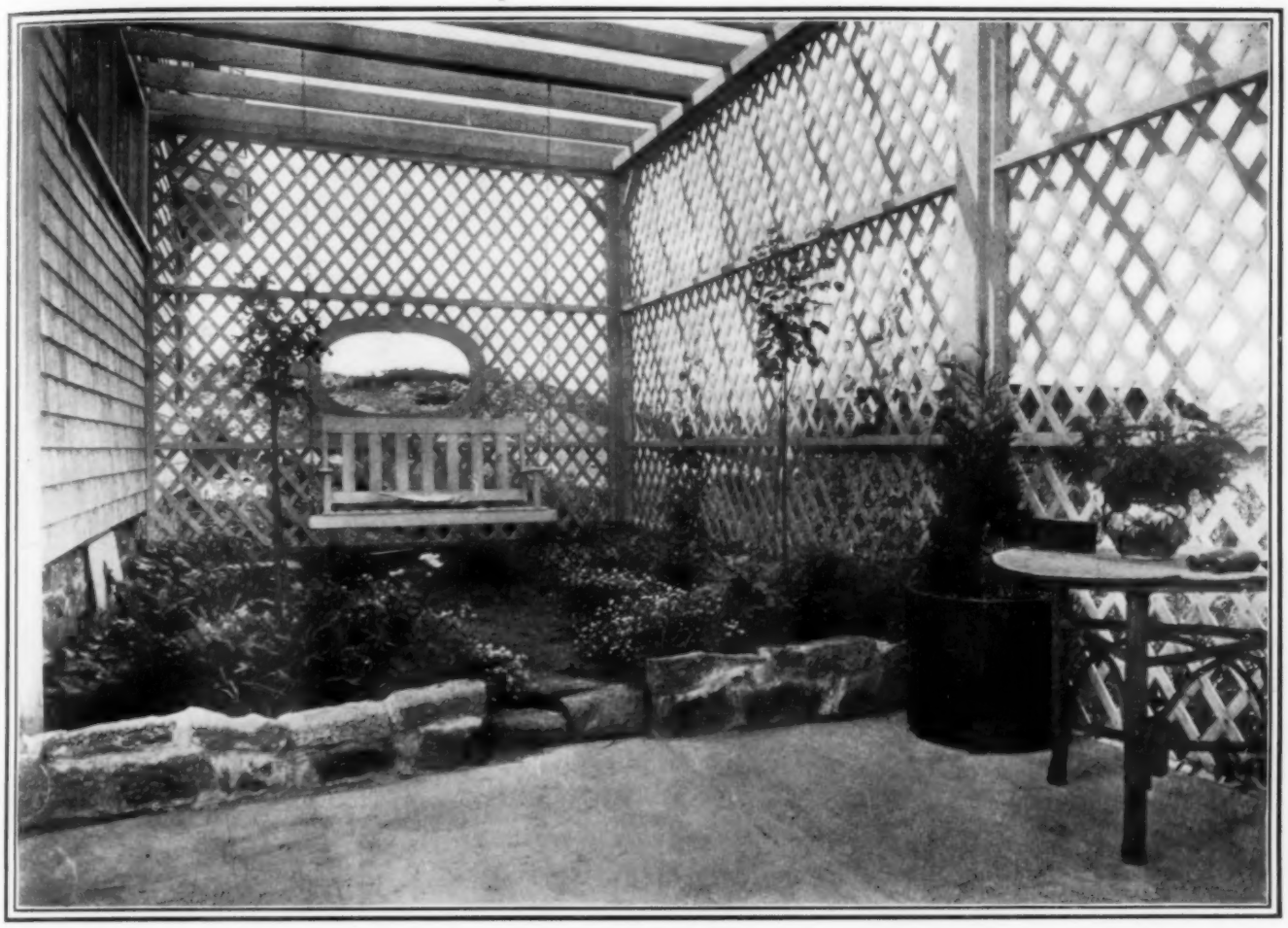


Photographs by Jessie Tarbox Beals.

"WE HAVE ALL THE SPACE THERE IS"

GRAY ROCKS, THE HOME OF JOH

SEE TEXT, "A SUCCESSFUL SEARCH HE



A NOOK FOR READING

"PRIMITIVE CONDITIONS OF LIVING FIND NO FAVOR IN OUR EYES"

ME OF JOHN KENDRICK BANGS.
SEARCH HE SIMPLER LIFE," PAGE 802

me and mine because that sort of thing is what the Only Muse and I care for. I would not exchange a lettuce sandwich of our own make on the coast of Maine for any nineteen public dinners that ever were given at the Hamburg-Victoria, but there are others to whom banquets with speeches, lacking terminal facilities, by the most famous wits of the day are meat and drink. There never was any food either for my mind or my stomach in any public dinner that I can recall. But for such as these Gray Rocks would prove a barren island, and twenty-four hours thereon a period of insufferable exile. I would not exchange at any time a chance to work, for any kind of an opportunity to play, and it is because in that environment I feel that I can work, and work happily and effectively at the things I love most to do; and because in the same treasured spot the Only Muse finds equally an adequate outlet for the activities to which as a gardener she is devoted, we settled there first as an experiment, and now remain, absolutely satisfied that we have solved for ourselves the problem of living.

It is true that we spend three months of the year in the city, and we enjoy that time to the full.

The hard athletic training of the other nine months puts us in physical condition to stand the strain, but nevertheless we always approach the metropolis with reluctance, and leave it with joy unalloyed. This is what living on the Maine coast has done for us. For another, differently constituted, a week of it might serve only to destroy all the terrors which the place of future punishment may hitherto have had for him. So if you are of the kind that needs to be bombarded with the artificial pleasures of life to keep you from being bored to death, for your own sake—as well as mine—don't think of becoming my neighbor. But if on the other hand you are sane and yearn for the Simpler Life, and have the kind of work to do that can be better done in the midst of the peace and quiet of nature than in the turmoil of a human maelstrom, seek out some such spot as mine—some other spot than this of mine preferably, for we want to keep it snug and small and free from crowds. We are inclined to hospitality, but we do not look forward with any particular pleasure to the day when we shall have made so many converts to our theories that our Paradise will be set down as that atrocious thing, "a popular resort." Heaven forbid that it shall ever become such, for then bridge will descend upon us, and the story of Adam's fall will be repeated! We shall not fall ourselves, but we'll move away.

There are some bridges we shall decline to cross even when we come to them.

THE FLOWER GARDEN IN MAY

BY SAMUEL ARMSTRONG HAMILTON

MAy is the busiest spring month in the flower garden. In the locality in which the frost is past it is the month for the planting out of the bedding stock, and in the sections further north it is one of preparation. In the latitude of New York (which is the basis of all garden instruction) it will be too early to plant out the tender bedding plants which have been raised in the hot-house or cold-frame, as there is danger of a late frost giving them a setback—or worse; but the beds should be prepared and all gotten in readiness so that when the first of June comes they can be set out in a day or two, and as they should be in bud and bloom when ready to set out, and have their full summer foliage, they will make an immediate effect, so that in a day the summer garden will be in its full beauty. The most glaring error made in the setting out of plants is that of placing near each other flowers, the colors of which clash. It behooves you, if you do not do your own gardening, to look after it personally. I saw many beds last season in which red and pink geraniums were planted together—some of them in large parks in which landscape gardeners were employed. See that your beds are well drained, or you will be wondering why your plants stop blooming in the middle of the season or go ragged. Do not let any "green" manure be used. No manure which has been in the heap less than six months should be used about flowers. Aim to have your young plants ready in pots for setting out as they will transplant better.

THE LIBRARY FIREPLACE

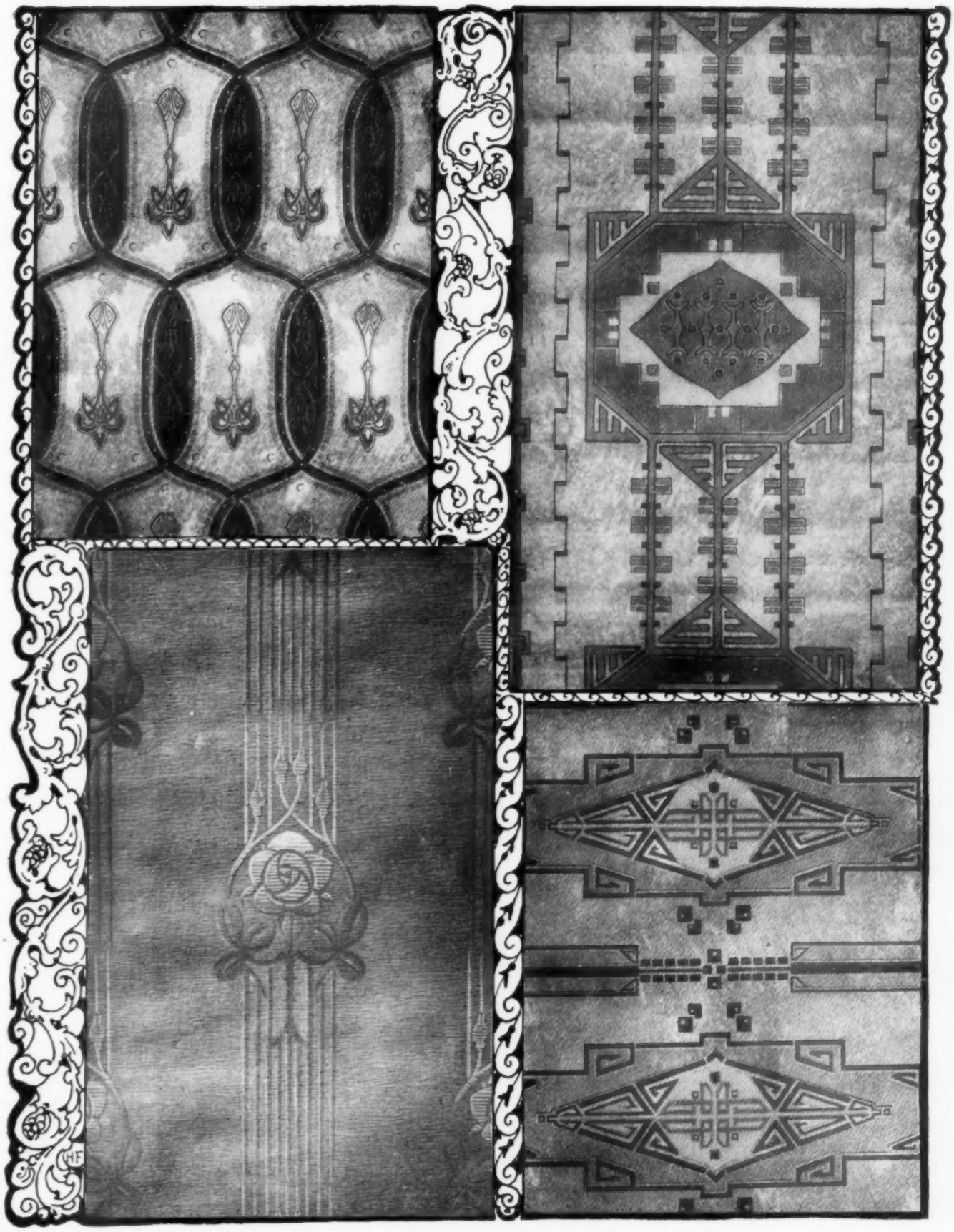
REPAIRING THE LAWN

Every lawn needs some repairing in the spring, and it can be done any time up to the first of June, but it had better be done as soon after the first of May as possible. In the case of a lawn made new last year, there is sure to be a percentage of annual grasses in the seed, all of which will have died down over winter, leaving bare spots to be filled this spring. Dig out the roots of the dead grasses and rake the soil level, filling in a little, if it be necessary, and sow seed of perennial grasses only, thickly; rake it in gently, and press down with a piece of board, until it is level with the rest of the soil. In cases in which annual weeds have died down and left bare spots, treat them in the same manner. If the lawn was properly cut to the last there will be no re-seeding on the part of any of the weeds. Go over the lawn carefully and cut out by the roots, beneath the soil, all perennial weeds which show themselves, filling in the vacant places with seed as above. If the lawn has sunk in spots, as it will sometimes do, cut the sod from it carefully, fill in with soil, ramming it hard, allowing for the thickness of the sod, and replace the latter, packing it solid, and soaking with water, which will restore the lawn to its proper level. The lawn should be rolled the day after every rain, for a month, during the spring, or early summer, to make the sod compact.

AN ADEQUATE OUTLET FOR GARDENING ACTIVITIES

BEDDING BEGONIAS

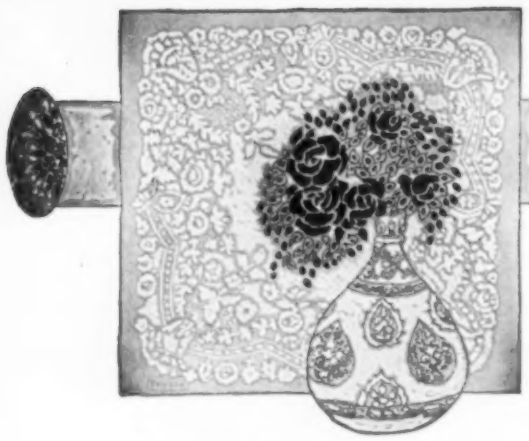
The Begonia Semperflorens is forging to the front as a bedding plant by reason of its ever-blooming qualities, and the extent and variety of its bloom, and owing to the fact that it does apparently as well in partial shade as in the full sunlight. It must have a rich, loamy soil, and is easily grown from seed.



NOVEL DESIGNS IN WALL PAPERS FOR COUNTRY HOUSES

FROM ALLEN HIGGINS WALL PAPER CO.

SEE TEXT, PAGE 826.



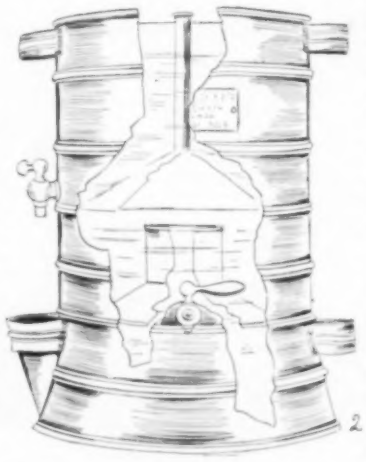
SEEN IN THE SHOPS

A PORTABLE SHOWER BATH

THIS sanitary necessary which is reproduced in the first sketch is one of the cleverest of modern inventions. It can be set up by anyone in a very few minutes without the use of tools. The shower is held to the wall by four screws, then by joining the rubber tube to the faucet the shower is ready for use. The materials used in the construction of these baths are the best procurable, heavy metal substantially nickel-plated, the curtains and rubber parts of reliable quality. Shower baths are now looked upon as not merely a luxury but necessary to the health and vigor of the entire family, stimulating circulation, bracing at once both mind and body. Heretofore their price has been prohibitive, so that only extravagantly appointed houses could boast them, but now they are well within the reach of all. The cost of the model shown, delivered ready to set up, is $10.75. In order to demonstrate the merits of the portable shower a special offer is made, in case it is not carried by your own dealer. The manufacturer will ship a bath, express prepaid, on receipt of the price, and if within four days it is not satisfactory it may be shipped back again at his expense, and the money will be refunded. This certainly gives the customer a fair chance to try it out. Anyone who has once put its virtues to the test is, however, hardly likely to be content to do without it.

HOUSEHOLD WATER STILL

The importance of pure drinking water is recognized by everyone, also the difficulty of procuring it at moderate cost. The still illustrated in the second sketch provides pure water for the entire family at no expense, and is established as the best thing of its kind which has been put upon the market in years. Its use is not complicated and it is easy to handle. With the bottom part half full of water, and the top part, where the condensing is done, entirely full, it is placed on the range. Any temperature will do. When two quarts of distilled water are obtained, the lower chamber, the boiling chamber, is refilled by turning the faucet at the side. This takes off some of the water from the upper part, which has become hot. Cold water is then put in to replenish the top. So many diseases and infirmities result from drinking contaminated water, its dangers are so far reaching and deadly, that this sanitary device for its purification cannot be too highly recommended. It is entirely efficient. The price complete is $15.



2

GARDEN CANDLE STICK

The lighting of porches, drive way or garden is a problem if it is to be accomplished reasonably and with good effect. The candle stick shown in the third illustration is effective. Its standard, made of steel, and japanned a bright scarlet, is very strong and warranted to hold steady even in a gale. Three picturesque lamps surmount it, the inside candle being protected by a glass globe etched in a simple design. There is a cover for this chimney, ventilated so that the smoke does not dim the glass. The candles are large affairs set on a strong automatic spring, and calculated to burn eight hours at the least. Price $15.

HOUSE CANDLESTICK IN BRASS

The subject of the last drawing is a handsome ornament, large and weighty, intended as a stationary piece on shelf or mantel; it is too heavy to be carried about as a bed-room light. It comes in either brass or red lacquer at $6.75. The match box is attached at the side.

SEASONABLE CLEANSING

At this time of year the careful housekeeper is on the lookout for the best and safest method of putting her treasures in good order for next autumn. Lace curtains are easily affected by the action of sun and dust through the winter, and should therefore be entrusted only where they will receive careful handling and unfailing attention. A certain firm makes a specialty of this work. It is as conscientiously done as one could wish, and an inspection of their factory and methods convinces that anything entrusted to them is in the safest hands. When received each curtain is carefully examined, and its condition noted. All tender curtains are laid aside for special treatment. Arabian and ecru curtains are retinted without extra charge. An imported gum is used for finishing which leaves the lace at once firm and pliable. Curtains cleansed here are stored free of charge for the summer months. The following list gives a comprehensive idea of prices. Nottingham, 50 cents the pair; Tambour and Irish lace, 75 cents to $1; muslin, 75 cents; muslin, ruffled, $1 to $1.25; imitation Arabian, 75 cents; Renaissance, $1 to $1.50; Arabian, $1.25 to $1.75; Russian, $1.25 to $1.50.

Blankets cleaned by this firm are returned in excellent condition, quite like new, soft, white and fluffy. Single blankets cost 60 cents, double $1. A world-wide reputation has been established by this department. The business has increased so rapidly that it was found necessary to add a six-story extension to the factory, since the building of which good work is more than ever facilitated. A new system of cleaning tender yet valuable curtains has been installed, which is of course of special interest to the careful homekeeper. Blankets as well as window draperies are here stored free for the summer.

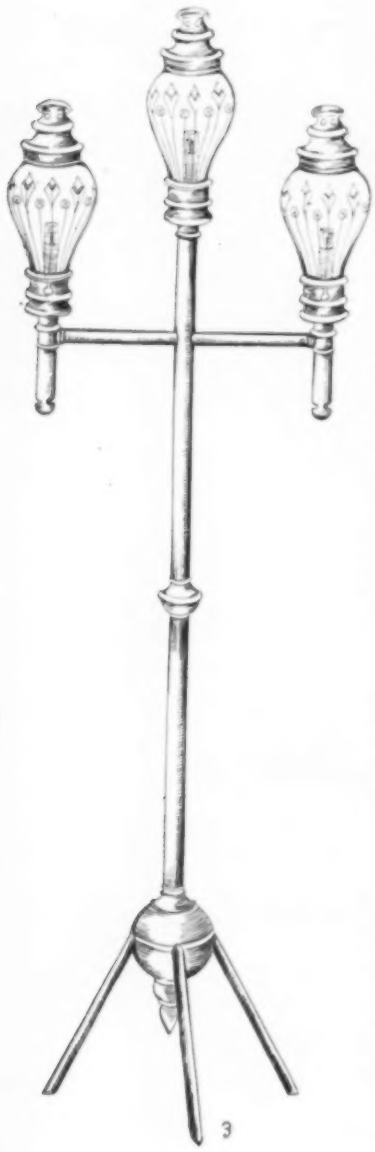
ENGLISH STONEWARE

The agent for this ware in America is showing coffee pots and tea pots that are not only attractive in appearance but are endorsed by eminent authorities as the most sanitary for the brewing of these beverages. In color it is a dark rich brown, the color we have associated with the Brown Betty tea pot, and it is entirely without danger of lead poisoning as it is made with leadless glaze. It retains heat wonderfully and is economical, durable, wholesome and practical. Better results are obtained with it from a less quantity of either tea or coffee. The tea pot, a nice squatty round shape, is fitted with a stoneware percolator so that the leaves do not get out into the tea. No metal comes in contact with the tea. Its capacity is five cups; the price $1. The coffee jug has a lock lid and a muslin bag strainer on a metal ring, so that it is equally efficient with either ground or pulverized coffee. For a two-cup size it costs 50 cents, up to $1.75 for that holding 12 cups. There is also a coffee filter, built on the percolating system. It need not be put on the stove. This, as well as the other articles, is devoid of metal. For two cups the price is $1.25, for nine cups $3. Cooking ware made by this factory is equally good.

4

STORK SCISSORS

These, for embroidery and fine work, are attractive, and an ornament to the work bag. The long beak of the bird in finest steel forms the shears, the plumage being in a combination of gilded brass and nickel. Price 60c.



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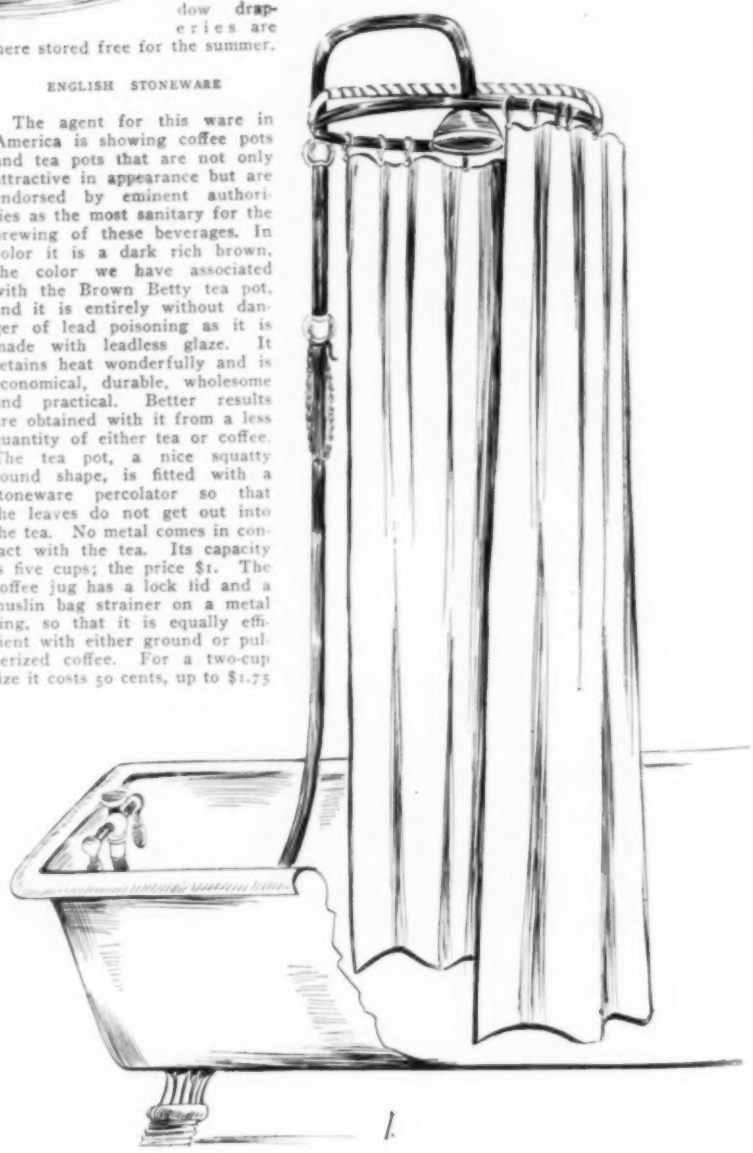


1

A VACUUM CLEANER FOR ALL PURPOSES

A certain cleaner seems to have attained every possible perfection. It can be used by anyone, does the work in less than half the time consumed by ordinary methods, and insures absolutely pure and sanitary conditions. The physical effort of using it is scarcely perceptible. It operates with no more current than is required for one electric light, and takes out not part but all the dust from floors, carpets, pictures or curtains. This can be done without moving a single piece of furniture. The price of the complete cleaning system with all attachments is $125. For homes that are not provided with electricity there is a hand-power cleaner at $30. The materials and workmanship of this are quite equal to the other machine. It is equipped with one carpet nozzle and twelve feet of vacuum hose. The average boy or girl can operate it without difficulty, and it is entirely capable of doing ordinary household work. Extra tools for the hand cleaner are furnished separately, a special nozzle for cleaning books, close corners, etc., one for hardwood floors, another for furniture, a wall brush, etc. Vacuum cleaning has come to stay, it is established as the only process by which we are really clean, and it is one of the most powerful enemies of contagion and disease. As to its labor-saving properties, it is difficult to give any idea in words what this cleaner means in household economy. Health officers and the medical profession endorse it thoroughly, and the time will come when no one will be satisfied to live in a house where old-fashioned sweepings and dustings continue.

RARE RUGS AND CHIPPENDALE FURNITURE

FROM SLOANE

RARE RUGS AND CHIPPENDALE FURNITURE

The furniture shows three handsome pieces of Chippendale. The cabinet is a genuine antique in solid mahogany, exquisitely carved. The delicate ornamentation on fret at the top is hand carved and applied, and the case is lined with red striped brocaded silk in a floral figure. A graceful stretcher joins the four legs. The chair, also of solid mahogany, is especially noteworthy because of its Chinese back and its beautiful hand carving. It is upholstered in a figured velour of old gold and green. The Chippendale table is most graceful in its contours, as well as being minutely carved by hand at the table edge and on the legs. These three pieces of furniture are set on a Persian rug, called the Keshan. It is of a rich color scheme with a large centre medallion, done in rose color or burnt ivory. The border has a dark blue background with smaller medallions in dull gold, red and green.

The other Keshan (which is the finest of the Persian weave), at the foot of the page, is worked in a flower and vine pattern, on a burnt ivory background with a deep blue border. A lighter blue tone finishes the ivory medallion at one end.

The other illustration is a genuine antique, a Ghiordes prayer rug. Its pattern is most intricate, and this is made possible because of the fineness of the weave. It is worked in tones of blue, dull red and cream with a blue fringe.

Besides the rugs illustrated, which, though expensive, are well worth their cost, there are other beautiful rugs, sold by this firm. These latter, because of their excellent wearing qualities and reasonableness of price, are especially appropriate for summer use in seashore and mountain houses. One style, called the Kalliston, gives a plain, solid floor covering. Its weave is close and its coloring lustrous with the ends or entire border finished with bands in tones of the same color as the rug itself. The colors are rich and effective—deep brown, forest green, soft blue, dull red, et cetera. It is absolutely without seams and, made up in twenty-six different sizes, will be cut to order in any size desired at a small additional cost. This rug is ideal for the Arts and Crafts style of furnishing.

Another rug, also good in quality and practical for bungalow use, is called the Cherokee. It is of wool, having a plain centre with the ends striped in self-tone or in colors (made up in twenty-seven different colors). Porch rugs, woven from different grasses, come in five varieties, each one so attractive that it is difficult to choose between them. Some, indeed, are so cool looking and of such beautiful texture and coloring, that they are quite suitable for summer use in the house. The Moodj, which is made by hand in India, is very inexpensive, considering its quality. It is in the basket weave, coming in all the decided Oriental colorings. One unusually effective one is in the natural straw color, with bold geometrical figures in black or brilliant red. The Anjengo style, from Belgium, is distinctive because of the corded or stripe effect which is given in the weave, like the texture of Ottoman silk. A beautiful example of this is shown in deep forest green with a cream centre, giving an attractive color contrast. Other color combinations in the same kind of rug are equally effective.

The Algerian rug is in a basket weave similar to that of the Moodj, coming in rich color schemes such as myrtle green with a black border and tan with dull brown.

PICTURES AND MIRRORS

IN taking up the subject of pictures we are not considering the case of those who are fortunate enough to possess rare old paintings or those who have the means to purchase good modern ones; these are merely suggestions for those who are purchasing inexpensive pictures for decorative purposes.

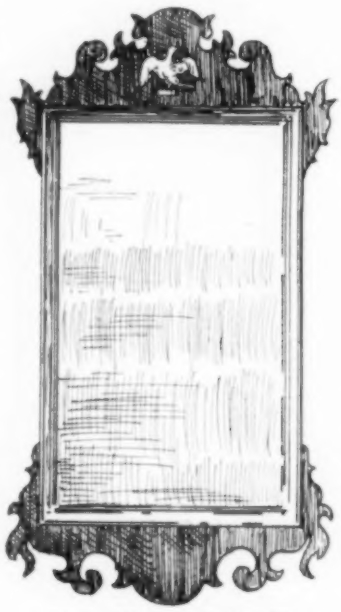
Pictures, like brac-a-brac, should be placed with thought of their suitability to the room in which they are to be hung. Like bric-a-brac, too, a few good specimens are far better than a number of inferior, meaningless pictures. Much of the effect depends upon the decoration of the walls on which the pictures are to hang. If the room is panelled or hung with elaborate figured paper or damask, very few or no pictures at all should be used, but if the walls are plain or covered with paper in an inconspicuous design, a few well-chosen pictures selected to harmonize in coloring and in general characteristics with the other decorations of the room, are a welcome addition.

With the exception of oil paintings, pictures should be hung flat against the wall with no cords in sight. The long, unsightly wires hanging from the picture moulding all around the room are anything but attractive.

There are many ways of arranging them. In the case of a particularly rare picture, this is best hung by itself in a space which is the proper size for it, as other pictures detract from it. It is never well to mix various kinds of pictures, so that if several varieties are to be used in the same room it is best to group them, each kind by itself. It is rather difficult to group them so that the mass looks well on the wall. Sometimes they may be symmetrically arranged or hung as a frieze, but usually anything in a set design is not good. With a little careful study, it is possible to group a number of pictures of different shapes and sizes so that while the mass as a whole is symmetrical it is not set and hard. Illustration No. 1 shows such a grouping. The four pictures used in this group are of different sizes and shapes, and although no one of them is placed in the centre of the space, yet the mass is in the centre. The spaces between them are governed somewhat by the sizes of the pictures.

The grouping is often affected by the position of pieces of bric-a-brac which are placed on shelves or tables near the wall. An example of this is the lamp on the table in illustration No. 1, which extends up against the wall surface and forms a part of the group. Illustration No. 2 shows this even more clearly, as in this case the bric-a-brac on top of the bookcase is grouped in with the pictures.

As has been said, the pictures should harmonize with the general character of the room in which they are hung. For instance, in a room furnished with heavy furniture of the Arts and Crafts order, the most appropriate kinds would be photographs or carbons framed close in heavy oak frames. If one wishes to introduce color in the wall decorations, there are tinted English prints of a rather heavy scale. Colored tiles of Dutch street scenes framed in the oak are very attractive for this kind of room.



NO. 3—COLONIAL MIRROR IN MAHOGANY FRAME

The ordinary living-room, where the furniture is lighter and its character not so strongly marked, gives an opportunity for a much greater variety of pictures. One may use good water colors in this kind of room, or if it is not necessary to introduce color on the walls, a collection of old engravings is interesting. The latter should be narrowly framed. From a decorative standpoint, for a room of this kind a collection of Japanese prints is especially interesting. These are especially effective against plain yellow or gray walls. They should be framed in narrow black or dark gray frames, so narrow that they have the effect of merely forming a binding around the picture. If one cannot afford the rare old Japanese prints, there are very inexpensive ones which are exceedingly good in color and design and which, if desired, may be treated with a wash of sepia or burnt sienna water color, thus softening the colors and giving a beautiful tone like that in the old prints.

For the dainty French reception room or boudoir there are lovely old French colored prints. If one cannot afford to buy these, they may be had in black and white. These should have dainty gold frames on which decoration is allowable.

The question of dining-room pictures is very simple. In the last decade pictures of fruit and flowers and even of dead game and fish were considered the proper decoration for the dining-room walls, but these, of course, are extremely bad. As a rule, china is the best decoration for this room, beautiful old blue and white plates or a collection of old tea-pots or pitchers make an interesting decoration for a dining-room. There are, however, English colored prints which could be used in an oak-finished dining-room provided the subjects are carefully selected. As in every other line of decoration, if one has a fad for collecting any particular kind of pictures, such as Japanese prints, old English colored prints or old engravings, this adds greatly to the interest of the wall decoration.

The selection of mirrors is as important as the selection of the pictures for a room, as mirrors play an equally important part in the scheme of decoration. There are two classes of mirrors, those that are set into the wall and those that are in more or less elaborate frames. The mirror frame is essentially a decorative feature and it should harmonize in character with the room in which it hangs. There is no type of room in which the mirror will not be a great improvement, if properly set or framed, and there is nothing that brightens a room so much: this is especially true in a small room or one that is insufficiently lighted.

A novel method of using mirrors may be employed in houses where the windows are fitted with inside shutters which fold back. These shutters are usually panelled and these panels may be removed and mirrors set in. When the shutters are closed at night instead of detracting from the appearance of the room with an ugly wooden screen, the light is reflected in the mirrors and the effect is fully as attractive as when the shutters are open.

Mirrors are often used in bedrooms in the doors of closets or wardrobes, and this same idea may be used in other doors as well, where the door is kept closed. The door may be removed and a double door put in its place. This may have sashes divided into diamond or square panes to suit the character of the room and these glazed with mirrors. This effect is particularly good in a French room.

NO. 5—ITALIAN RENAISSANCE MIRROR

There are framed mirrors on the market appropriate to every style of room. Some of these are often improved by the addition of candle brackets or sconces placed on either side. The illustrations show various styles which are copies of old mirrors and which may be found in good reproductions.

Illustration No. 3 shows a common type of Colonial mirror in a mahogany frame with a gilt ornament. One like the illustration, 24 x 46 inches, costs $20. There are many attractive old gilt mirrors of this period both in the horizontal and in the vertical designs. One of the most common is that which is often seen over the mantel in a Colonial house and which is divided by partitions into three parts. A much more elaborate and expensive mirror of the same period is that which is known as the Bull's Eye or convex mirror. This is very decorative with its heavy gold frame surmounted by a large American eagle holding a heavy gold chain in his beak. An example of this style measuring 41 x 91 inches sells for about $90.

NO. 4—LOUIS XIV MIRROR OF CARVED WOOD

Illustration No. 4 shows a Louis XIV mirror of carved wood, gilded. This is very decorative but also very expensive. There are, however, mirrors with gilded plaster frames of similar design which are much cheaper.

Illustration No. 5 is an Italian Renaissance carved wood mirror colored with the old Italian coloring. This may be used not only in a room furnished after the style of the Italian Renaissance, but it is heavy enough to be used in the ordinary living-room, though not, of course, suitable for one furnished after the Arts and Crafts idea. The main thing to remember in making a selection is that the mirror like the pictures and the bric-a-brac should be of the same style and character as the other furnishings of the room.

INEXPENSIVE COTTAGE FURNITURE

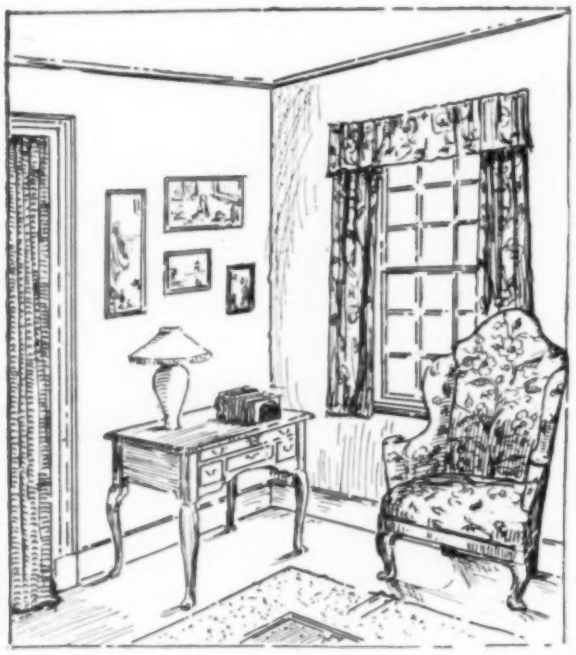
PAGE 801

THE furniture illustrated on page 801 is in the Mission style, made of solid oak and finished to order in any color desired. The writing table at the upper left is made with five drawers and a case on top to hold the ink and pens. It has an effective oak railing about the back and sides.

The large table to the right of this, called a cottage study table, is well equipped with drawers and shelves.

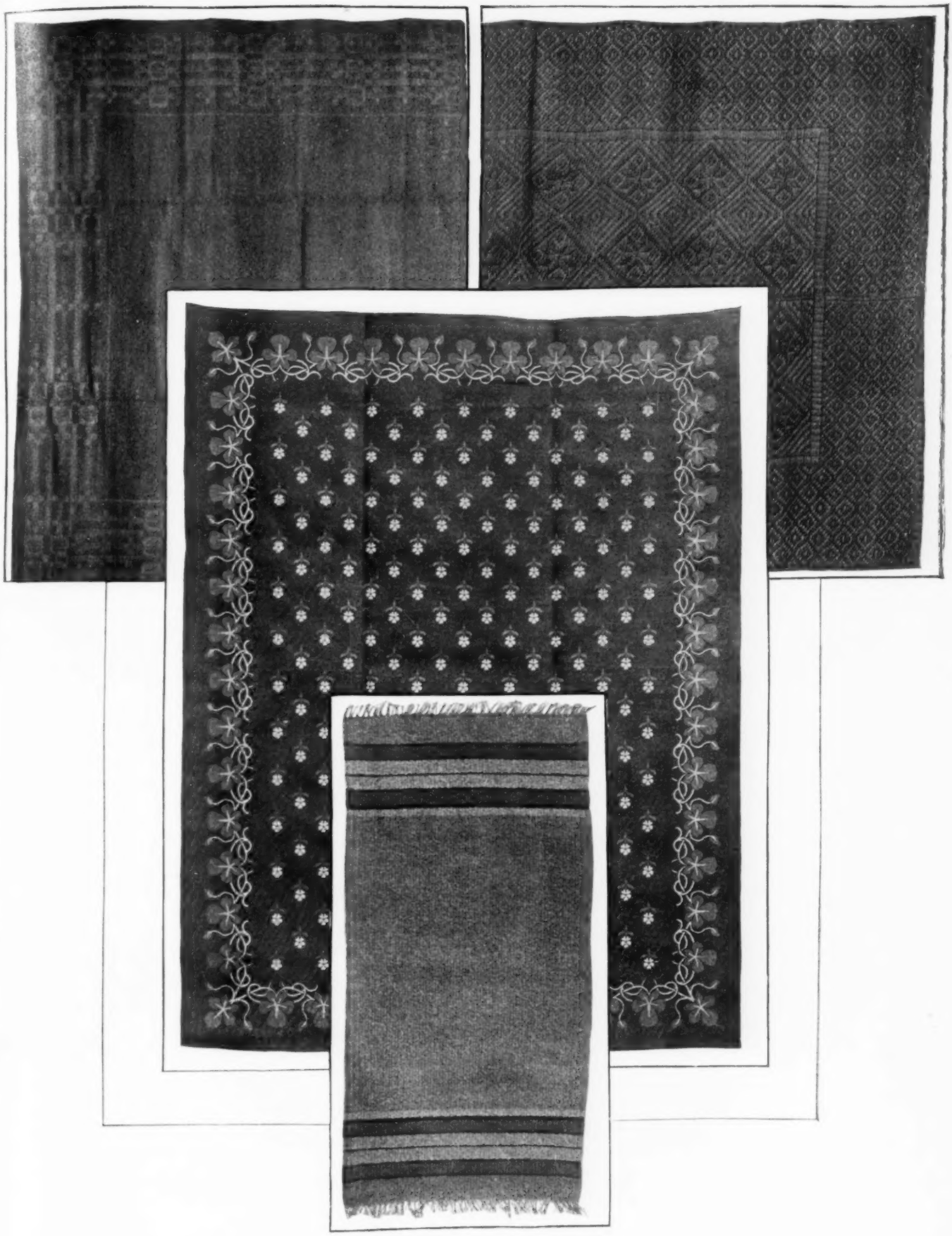
In the centre of the page is an umbrella stand of the same wood, with a zinc pan below and fifteen holes above for the umbrellas.

The round, folding table is pictured both open and shut, designed to be put aside when not in use. The cottage dressing table with the large mirror is very attractive in its severe, simple lines.



NO. 1—AN EFFECTIVE GROUPING OF PICTURES VARIED IN SIZE AND SHAPE

NO. 2—HERE THE BRIC-A-BRAC AND PICTURES ARE WELL ARRANGED



RUGS FOR THE PORCH AND BUNGALOW

FROM JOSEPH WILD & CO.

SEE TEXT, PAGE 826

A HILLTOP COTTAGE IN ROCKLAND COUNTY

ON the shoulder of a great hill that overlooks the Hudson on one side and on the other a seemingly limitless welter of densely wooded mountains sits a red-topped cottage of stone and shingle. When you first catch sight of it as you mount by the winding road that baffles your approach at every new turn, you think it the tiniest of human habitations, so vast is the wooded hill in comparison with this seat of man. When, however, from the end of the public road which ceases to climb some feet below the house you look upward along the slope of natural lawn, you realize that there is abundant space within doors as without. If you enter by the pergolaed door to the hall, you find yourself in what seems a single great apartment, for hall, dining-room and living-room are usually thrown into one, and never separated from one another except by light Japanese screens that slide in grooves cunningly set in floor and ceiling. If your visit be upon a festal occasion, and the weather be cool or damp, you may stand in the hall and catch the glow and sparkle of the hearthfires in dining-room and living room.

This is the abode of peace, taste and the simple life. The three rooms together are perhaps fifty feet in their longest direction. Dining-room and living-room are also wide. The hall is narrowed by the deep embayment of the front door, but an open stairway at an easy and inviting angle gives it an air of spaciousness. Behind the dining-room is the most convenient of smallish kitchens with a store-room opening off it. Above stairs the hall is repeated, but broader than below because of the overhanging second story. It has a bay-like portion where the mistress of the house keeps her desk. Because of a semi-ecclesiastical window it is called the chapel. Two large bedrooms open upon this hall, and there is a third of moderate size. A tiny back hall admits to a bathroom supplied with water from a reservoir on the higher ground north of the house; a force pump fills the reservoir from a deliciously cool well.

Gulf cypress is the sheathing of the lower floor, and it is put up without stain or paint. The open beams of the ceilings are sheathed in the same material. Its satiny surface, warm in color, but soft and neutral, makes a delightful covering for the walls. Short curtains of inexpensive but carefully chosen material give just the right touch of color to the windows, and the furniture, partly old mahogany, partly less expensive material, harmonizes with walls and windows. A corner cupboard in the dining-room displays many simple treasures of the housewife, China and quaint wooden ware brought from Japan, bits of wedding silver, and pleasant old heirlooms agreeably authenticated with marks of use. Japanese lanterns of beautiful, quiet coloring hang about the rooms, to be lighted upon gala occasions, and in every part of the house Japan has contributed both use and ornament. Japanese postcards of the tasteful sort that make one blush for the crudity of such things as produced in America, greet the eye in the upper rooms, and especially in the sunny bay where stands the housewife's desk.

"LOOKING OVER THE WOODED KNOLL OF STONY POINT, FAR DOWN THE HUDSON"

Over the mantel of the living room, above the fireplace, and on part of two of the walls, paintings framed directly into the sheathing give a decorative warmth to the apartment. The fireplaces themselves are ample, and the fire-irons of simple but excellent pattern. The hearth wood comes from the rough acre of forest that overhangs the house on the north.

The house faces southward, and on bright days it is possible very early in the season for the inhabitants to breakfast with the front door wide and sun and air freely entering. When you step out beneath the pergola on a morning in early spring it is to bathe in a flood of clear, warm sunshine, and to find yourself looking over the wooded knoll of Stony Point, far down the Hudson. Searchlights from the night steamers occasionally shine in at door and windows, but this rude visitation is hardly offensive with the house eight hundred feet above the water, and the boat a mile down the river. A lawn, sown here and there with daffodils and other bulbs, slopes to the stone wall bordering the public road. From the doorstep you may overlook the roofs and chimneys of neighbors lower set, one a retired river captain who from his safe and airy perch looks down upon the navigators to whom he long since abandoned the perils of the Hudson; others, folk of pleasant rural names, Rose and Lavender and the like, seemingly provided to give the final touch of sweetness and simplicity to the scene.

The river, as seen from that pleasant hight, is of all moods, according to season and weather. It rolls in whitecaps beneath the northwest winds of March; it flattens to a uniform gray beneath the long rains of autumn; it wakes to alternate smiles and frowns beneath the capricious touch of April, and glows a golden mirror under midsummer suns. At night the river is visited with moving gleams of red and green, or lit by the full moon, its bosom shines almost as by daylight. Not far away on dark nights a busy manufacturing city, huddled on a plain above the river, bedecks itself for the joy of those distant, high-set spectators. "Twinkling Town" they call it. Once on a Fourth of July night, when the occupants of the hill were new to the place, Twinkling Town's lights took to the oddest antics. Suddenly one would seem to rise above its shining fellows to the hight of a lead pencil, burst in many colors, turn a summersault and fall back into extinction amid a tiny shower of sparks. Then the newcomers realized that for the first time in their lives they were looking at a skyrocket display from a point many feet above that reached by the rocket in its flight—in fact, seeing the pyrotechnics upside down.

This house was planned and the building of it was superintended by its owners. They had recently been for a visit of some months in Japan, where they had lived, the sole strangers in a native village remote from cities and the track of tourists. There they had found the Japanese full of kindness and of unsuspicious goodwill. They had found also that the Japanese form of the simple life was neither sordid nor uncomfortable; indeed that it abounded in clever and ingenious contrivances for securing the conveniences of the household. They returned ready to apply the lessons they had learned to the new house to be built upon the mountain top. A house of bamboo was out of the question in this climate, but a Japanese sense of economy was used in obtaining the maximum of comfort and convenience in every detail indoors.

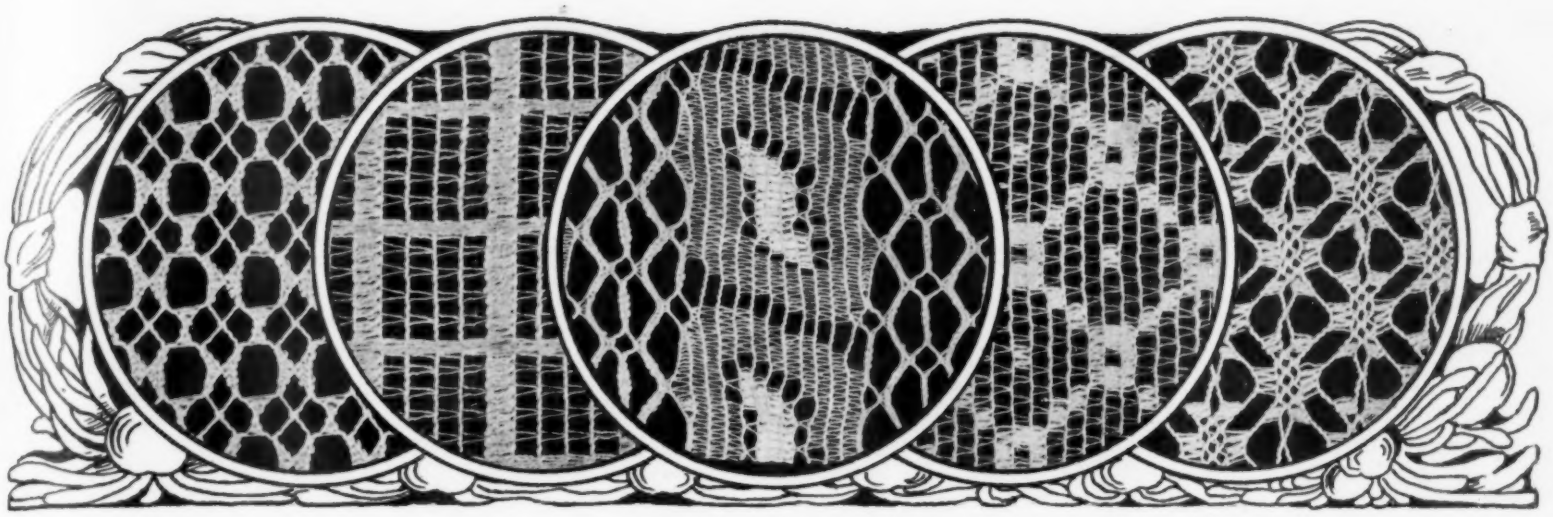
With a house thus made to express the personality of its occupants, they began to live in it their own special lives. The mistress is most of the time her own maid; the master looks to the daily chores outside, is his own man of all work. When visitors come, there is help at hand for the special occasion. Many came when the house was fully finished and the weather had reached a stage for comfortable outdoor doings, and there was a characteristic house-warming. The mistress got out strange old ancestral garments, Japanese wraps, odd hats, bonnets and shoes, and there was an impromptu masquerade indoors and out. The visitors saw not only the Hudson and its ample sky, but trudged half a mile to the head of the hill and looked over the welter of woodland that clothes the mountains to the horizon's edge, glimpsed the valley by which Mad Anthony Wayne stealthily marched his troops to the taking of Stony Point, and heard the call of bird and beast from that wide area of wilderness.

From the illustration of the interior you may learn what the guests of that day found indoors. In the foreground is the end of the dining-room. Just beyond is the grill between dining-room and hall, with curtains hung to a bamboo rod beneath the grill; it is beneath the grill, too, that the Japanese screens slide when the dining-room and hall are to be separate apartments. On the left of the hall is the stairway with a wall that rises about 4½ feet and permits one to see the stairs above it. Beyond the second grill, which marks the further boundary of the hall, is the living room, the chief apartment of the house, deceptively foreshortened in the picture. Beneath the grill are repeated the curtains hung to a bamboo rod, and here again the hall and living room may be segregated when desired by sliding Japanese screens.

This is the pleasantest possible spot to entertain visitors; better still, it is an ideal spot for home life and lonely contemplation. Of summer days and nights you may hear the flat tinkle of the cowbells as the cattle feed up and down the rough, picturesque slopes of the hill, and the bubbling song of the brook whose headwaters gush from the coolest of springs a few yards below the house. Of winter nights the silence of the spot is eloquent, unless a howling snowstorm come to accentuate the cosy glow and lively crackle of the indoor hearth. Winter or summer it is a delightful place to sleep, and an inspiring place to wake, for each morning that wide and beautiful prospect of rugged shore and broad, sea-like river awaits the eyes of the wakened sleeper.

"A CHARACTERISTIC HOUSEWARMING . . . AN IMPROMPTU MASQUERADE INDOORS AND OUT"

"HALL, DINING-ROOM AND LIVING ROOM ARE USUALLY THROWN INTO ONE"



INEXPENSIVE NETS FOR SUMMER CURTAINS
FROM MC CREERY

DAINTY COVERLETS AND CURTAINS

Attractive summer bedspreads are those made of imported cretonne. An especially pretty one has a cream white background with self-tone figures scattered over the material. Broad panels of Delft blue flowers on a trellis cover this background, and the edges are finished with a cotton fringe, braided in a network effect. This design comes in different colors to match the bedroom and they have a gay, summerlike air. A far less expensive spread, having much the same effect, may be had by buying printed dimities for 12½ cents a yard, joining the widths together and bordering it with a plaited ruffle of the same. This dimity comes in all sorts of flower patterns, tiny pink or yellow rosebuds scattered about, or pin stripes of delicate mauve with a Dresden border effect of mauve shaded roses.

Another suggestion for bedspreads is to buy the figured filet curtain net (a good design being an alternate plain and embroidered block pattern), join the widths together and use, as a border, the zigzag Battenberg lace edging.

There are always the dainty, dotted Swiss spreads with the full frills of the same, made to match the window curtains, and nothing could be airier and easier to take care of than these. If a more expensive sort is desired, all-over embroidered batiste might be used, and this, covered with miniature sprays of embroidered flowers, is really charming.

The shops are showing inexpensive spreads and bolster covers of Swiss muslin, flowered in great roses in pretty shades of pink, yellow, mauve and blue with a frilled ruffle of plain white muslin as a finish. These sets cost only $2.64.

A dainty summer bedroom has a wooden frame bedstead covered entirely with the loveliest flower-strewn chintz with a coverlet and pillow cover to match. The little dressing table is also covered with the chintz, and the white wicker chairs are cushioned with it. White filet net curtains are hung close to the glass, and straight widths of the chintz falling to the sill are used as over curtains with a short valance running across the tops of the windows.

For the nursery the nicest kind of crib coverlet can be made of simple white dimity, which launders easily and is always cool and inviting. Even in summer blankets for the young infant are a part of the crib furnishings, and for this purpose nothing could be more desirable than the snowy little Krinkledown baby blankets which are as light as a feather yet warm, and because of their peculiar weave especially hygienic. They are bound with pretty, pale-colored sateen on the ends, and come packed each in a white box.

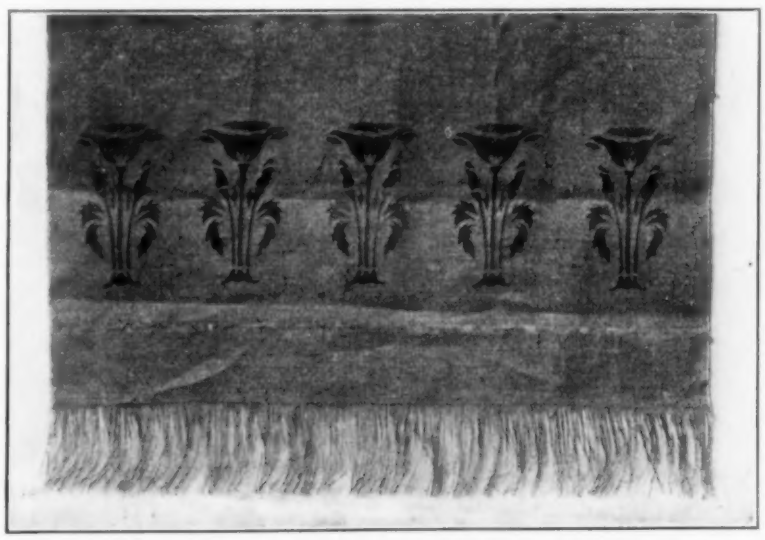
Inexpensive summer hangings have never been shown in more tasteful designs than those that are temptingly displayed in the shops this spring. White and ecru nets in numberless simple patterns sell from thirty cents a yard up. The plain, square mesh net in ecru, with a border design darned in white mercerized floss up the sides and across the hem of the curtain, makes the most effective kind of window hangings for summer cottages. The darning is done by hand, and is work that is quickly accomplished. Printed scrims, thirty-six inches wide, that sell for 25 cents a yard, make soft and airy-looking draperies. The ground may be had in pure white or in several tones of ecru, and the printings are in simple, craftsman-like designs in strong, clear color or in soft, blurred tints. An especially attractive piece shows a very much conventionalized design printed in soft, dull blue and green on a clear white background; it is delightfully cool-looking. Hung against a sunny window was a dainty white madras with long, straight leaves of pale green and great blossoms of mauve. Effective scarfs and table covers are made of plain brown holland, with four-inch strips of an all-over flowered cretonne in dull browns, blues and greens, simply stitched all around the covers or down each side and across the ends of the scarf about an inch from the edge. For bedrooms white covers with bands of delicate, gaily-flowered chintz are extremely pretty, and one is not apt to tire of them as quickly as of the all-over flowered variety.

OF INTEREST TO THE HOUSEKEEPER

Plate glass tops on tables, desks, chiffoniers and dressing tables have always been considered so extravagant in price that people have in general refrained from using them. The effect of such a top is very pleasing and at the same time most serviceable; for any kind of spot may be quickly washed away, and the polished surface of the furniture is thus preserved from scratches and finger-marks. A glass top on a dressing table, placed over a pretty, lace scarf of cretonne matching the curtains, shows off the silver toilet articles to advantage, while, on a desk it makes a delightful, smooth surface on which to write. There is now an establishment, having its own factory in New York City, which is able to cut this plate glass to order in any desired size at a very moderate cost. At the prices they charge, these tops are likely to be in much more general use.

What new comfort will the resourceful mind of man invent next for the greater convenience of the housekeeper? Recently an original type of mattress has appeared which combines certain good qualities not heretofore seen. It is made in seven sections or pockets, which are joined together only at one side, and in this way, since the stuffing cannot possibly become matted, no tufting is needed to keep it smooth. It is filled with sheets of cotton felt, woven and interwoven, is not tufted, and so will under no condition lose its shape. This is surely a saver both of muscle to the bedmaker and of discomfort for the sleeper.

At this time of the year the old question arises as to the best method of stowing away the winter clothes—how to keep them from the moths and yet put them in some available spot so that they may be easily reached for damp summer evenings or early autumn days. Among the best methods to these ends is to have a large cedar chest, made with an air-tight lid and moth-proof because of its strong cedar odor, in which to pack the wraps and blankets that may be needed before the next winter's frost. In this way necessity is combined with decoration; for these chests are made in solid red cedar, beautifully built and finished. One unusually handsome style comes with raised, carved panels and a mahogany moulding about the base and lid. It is fitted with a strong lock and arranged inside with different compartments. This would make an appropriate dowry chest for a bride, to be used also as a piece of furniture. Another style, much less expensive, and consequently not so elaborate, would, nevertheless, fulfill its purpose quite as well. It is also of red cedar, with oxidized copper bands at the corners and handles to match, and is designed for a bedroom chest; it comes in two sizes. A third style, which would appeal especially to the person living in compact apartments, is called an "under the bed box," being so built that it will fit under a bed, and hence will not take up the much needed space. This model, not being intended for exhibition, may be had as well in southern pine at a very reasonable price.



Summer portières of burlap in old blue with a stencilled border in blue of a darker tone. From the Articraft Co.

In the making over of an old house, as also in building a new one, it is always a good plan to have the doorways in the rooms on the first floor made unusually wide, almost as large as the rooms themselves, for in this way a greater sense of space and airiness is given, even when the house is not large. Portières may be hung in these roomy doorways to keep away drafts and to give a certain privacy, but in warm summer days and also when entertaining a large number of persons, the portières may be drawn back and almost the entire ground floor thus transformed into one large room.

How charming are the rustic bowers which one meets with occasionally on country lawns, hidden far back among the trees. Made of the simple rustic wood, with the bark still hanging from them in strips, they are fairly screened by the luxurious vines which clamber up to their pointed top—clematis, English ivy and trumpet vine. Surely these are pleasant spots in which to do one's morning sewing or to serve afternoon tea to a select few.

Although most persons in the city have roofs over their heads, only a very few realize how well these open-air places may be utilized on hot summer evenings by the stay-at-homes. Take such a roof—preferably the north side—arrange boxes of hardy plants about it, such as nasturtiums and geraniums, put upon it a few easy wicker chairs and suspend some awnings above it, and you will have a veritable paradise. The awnings may be drawn away after the sun goes down and you can sit under the airy heavens, sipping ice-cold drinks and chatting lazily to a few congenial comrades.

An unusually high ceiling takes away from the effect of coziness in a room, and, though it did very well in the houses of our grandfathers when stateliness and orderliness were the great essentials, now we want something more livable, or, as we say, more "homelike." If, then, one has the misfortune to have a high ceiling, there is one method by which a lower effect may be obtained—that is, to treat the walls horizontally in different materials. Cover three feet of the base with coarse canvas or buckram and finish this with a small wood moulding. Paint the next six feet of plain wall in the same tone as the canvas and arrange a picture moulding above it. The few remaining feet should be treated as one with the ceiling by bringing down upon the side walls the cream white, or whatever color it may be, of the ceiling proper. This tends to enlarge the apparent size of the room, since the added mass of light tints seems to broaden it. The lower part of the space next the ceiling might be treated as a ceiling border in inconspicuous design upon the same cream ground, the design to be darker in tone, but of the same color as the ceiling. A ceiling, on the other hand, that is too low, giving an effect of stuffiness, may be improved by using either paper of narrow stripes on the walls or vertical panels. The color, too, has much to do with the apparent size of the room, the light tints always giving a larger appearance than the deep ones, which seem to shut in the walls more closely.

THE WELL DRESSED MAN

CONVENIENCE IN DRESSING—PROPER CARE OF THE WARDROBE—SOME EXAMPLES OF UP-TO-DATE FURNITURE FOR MEN'S DRESSING ROOMS

When one takes into consideration the amount of time even the average man spends in the simple act of dressing during a year of his life—at, say, two hours a day it is something like one month out of the twelve—the advantages of having every possible convenience become apparent. While for him of social proclivities and large acquaintance, to whom nearly every afternoon during the season comes a wedding or a tea, and

MAHOGANY SHAVING STAND

nearly every evening a dinner, a dance or a theatre party, method and good arrangements are all but necessities.

Although a dressing-room separate and distinct from the bedroom is not always within the possibility of attainment, upon proper furniture and appliances for the wardrobe and toilet, and a method in using them, depend a comfort and ease which keep the temper as well as the apparel from becoming ruffled, and which go far towards making up for the lack of space and the services of a valet. Indeed the smaller and more naturally inconvenient the apartment the greater the need for economy of space and exercise of domestic ingenuity. I do not intend, however, to suggest the entire fitting and furnishing of the sleeping or dressing chamber so much as to describe some few articles which contribute to convenience in dressing, and, to take up first the larger things, the chiffonier or cabinet, of which two styles are illustrated on this page, is one of the most desirable of dressing appurtenances, far better in every way than the ordinary chiffonier or old-fashioned bureau. In some new houses I have seen somewhat similar cabinets—if I may so call them—built right in the walls or paneling of the room or closet, so that no floor space was taken up, and where practicable this is, of course, an excellent idea. But in any event, made of mahogany, cedar or other suitable wood, they are not unsightly pieces of furniture, and the sliding shelves and drawers give ample room and keep the clothes in excellent condition.

With such a cabinet the uses of the old-style bureau or chiffonier as a place to keep shirts, underclothes, neckties, etc., is provided for, and its use as a stand on which to keep toilet articles and to hold a looking glass is better taken by the more convenient and better looking dressing table of shape and design somewhat similar to that used by women. These are generally made of hard polished wood, with square-cornered or oval mirrors and a bench or seat to match, and may have several small drawers for studs, buttons, pins and the other little odds and ends of dress. Unlike most bureaus, they are so low that when one sits before them one can see one's reflection in the mirror and everything is within easy reach of the hand. Of course the appearance is better if all the toilet articles are of the same material and general design, whether it be silver, ebony or ivory, rather than if some are mounted in one thing and others in another, and in silver one can get most uniformity, even to the tops of glass bottles and jars. And while one may get along with less, a complete set would contain a small box pincushion, military hair brushes, comb, clothes brush, hat brush, shoe horn, button hook, scissors, nail scissors, nail file and cleaner, nail polisher, hand mirror, small tray for buttons, studs, etc.; glass bottles for perfume and toilet water and little jars for cold cream and salves of one kind or another.

Another most desirable appurtenance for the dressing-room is a full-length mirror, for while that of the dressing stand does well enough for a reflection of the upper part of the body, in it it is impossible to see how one's trousers set or to get an idea of one's all-in-all appearance. These long mirrors may be bought in square-cornered or oval frames, set to swing upon a standard, but as they take up some space, if that is a consideration it is better to have the glass set in a light frame to hang upon the wall or screw to the door of the closet or room, and a size two feet wide by four and a half high will be sufficient.

Still another convenient piece of furniture for the man who shaves himself is the shaving stand, of which an illustration of a good design in inlaid mahogany, sixty-eight inches high, twenty inches wide, and with mirror fourteen by eighteen inches in dimensions, may be seen on this page. One advantage of such a stand as this is that it keeps all the shaving articles—razor, strop, soap, brush, powder box, witch hazel, etc.—in one place, distinct from the other things of the toilet, and another that it may be stood near a window for the natural light and fitted with candles or electric light for evening use, whereas the stationary washstand, though having the advantage of running water, has not a mirror, and is usually not set in a place which has good light either by day or night.

For a room in which there is no running water and where economy of space is desirable there is a screen washstand that is far better in looks than the ordinary stand and that takes up less room than the separate stand and screen. This provides for a washstand of ample proportions, with curtained cupboard below and shelf, mirrom and towel rack above, within the folds of a screen of simple design made of mahogany, oak or other woods, with plain panels of heavy burlap or wood, or with a mirror sixteen by forty-six inches set in the front panel. And for the room without closet or with insufficient closet space, may also be had a most excellent wardrobe seven feet high, two feet ten and a half inches long and three feet two inches wide, made of cedar and various other kinds of wood. The door of this is fitted with a twenty-four by sixty-six inch mirror, and when opened may be rolled back on ball-bearing rollers into a container in the side of the compartment, out of sight and out of the way, while the coats are suspended on hangers from a carrying rod which may be drawn forward and swung across the front of the wardrobe, bringing all the garments (each cabinet will hold from twelve to fifteen) into easy reach.

Then there are, of course, numerous appliances for hanging coats and trousers, which may be used in the ordinary clothes closet—one with curved bar for coat, straight bar below for trousers and little perforated compartment of tin to hold moth balls; one a nine-inch bar with friction clutch and a series of hangers of graduated length suspended from it, the friction bar running down and pressing against the outside garment and thus holding all in place; one trousers hanger consisting of a wooden slab having four bars pressed tightly against it by means of wire spring, the trousers being slipped over the bars and allowed to hang by their own weight; and still another a simple piece of steel or plated iron bent back and forth, into each bend of which the bottoms of the trousers, after being properly folded, may be slipped.

In the bottom of one of the clothes cabinets illustrated are several compartments for keeping boots and shoes, and one may also get small cabinets filled with foot-rest and spaces for blacking, brushes, cream, paste, cloths, etc. Indeed every possible convenience for the dressing-room is now provided for, and the more systematic the care of the clothes the better they will look and the longer they will wear. Like other things, dressing is largely a matter of habit, and if one form that of keeping every article of attire in its proper place, the result is a great saving of time and, in the end, of money.

How.

CHIFFONIER CABINET

DRESSING TABLE WITH DRAWERS AND SLIDING SHELVES

INTERESTING DEDUCTIONS FROM THE LAST CENSUS

An analysis of the Federal census of 1900 shows that men continue to be more numerous than women, 50.2 per cent. of the population of the country being male, and 49.8 per cent. female. In the Eastern and Middle States 518 out of every 1,000 white inhabitants are either foreign born or the offspring of foreign parents. In the South the native white population is more than holding its own, the number of foreigners and the children of aliens being only 79 in 1000. The Atlantic States are, of course, the dumping ground for immigration which, in at least 50 per cent. of the cases, should be dispersed over the country, to the great advantage both of the ports of entry and of the nation. In spite of the large number of immigrants who are continually arriving from all over the world, the birth rate in this country has steadily decreased, until now the family averages only 4.6 persons, which gives about one child to each female over 16 years of age. The Census Bureau is disposed to put blame for this state of affairs on the city life in flats, tenements and apartments. It more probably results from the desire of parents to give their children advantages which will raise them above the social class into which they were born, and one or two children can, of course, have greater advantages in the way of care and education than can several.

WHAT SHE WEARS

FASHIONS LARGELY TENTATIVE—A ROUND SLEEVE HOLE ON A SLEEVELESS COSTUME SHOWS HOME MAKING—POPULARITY OF THE POLONAISE—DETAILED DESCRIPTION OF THREE ESPECIALLY BEAUTIFUL EXAMPLES

Yesterday's fashions are not those of to-day, and to-day's are not fixedly those of to-morrow. A most unrestful tentative period of dress matters are we experiencing, and about hats especially is the feminine world directly disturbed, and hopefully looking forward to a to-morrow of reform.

In order to put ourselves in an intelligent attitude with regard to our spring and summer costumes, we should know how correctly to name one of these prevailing styles. Smart women talk of their polonaises in this material and in that, and by it they define a forenoon costume which has been much admired and will carry us through the summer. In linens, tussors and light-weight serges and cachemires are we to provide ourselves with the smartest. In tussor or shantung, either in the biscuit or natural tints, or the golden browns, ambers, grays, etc., shall we choose.

THE POLONAISE

This so-called one-piece polonaise is usually fitted with two parts, but that fact is always greatly disguised, if not completely. The seam lines, both back and front, are identical. They start from the shoulders, make a slight attempt at narrowing when approaching the still rather short waist line, but in reality it is one somewhat dropped. The lines continue to be narrow until the hip line is reached. Then comes the usual panel increase of width, which is not so very much, but goes farther down, ending a few inches above the bottom edge of the skirt. The same effect is also carried out in the back. The neck opening in front is low, a half-oval, while in the back there is a shallow but broad point. This style polonaise is always sleeveless. Upon these neck openings and open sleeve rings a Greek-key design is braided in white or self-tones. To mark the waist line both back and front, the same Greek pattern braiding is repeated by a short arched line between the two back seams. From the shoulders and on the two vertical waist lines both back and front, which end, however, at the small Greek design arches, is a row of buttons having each one its satin-corded loop attached. All these loops face inward, while the buttons are on the outer line. This detail forms a delicate contrast to the Greek bordering mentioned, and is in harmony as well, and this gives a charming touch of handwork, differing so decidedly from other applied trimmings by the yard. On the bottom of the front and back panels upon this skirt the opposite or horizontal line of buttons and loops give the finish. The long, tight sleeves match and are attached to the high guimpe, which is of one of the new open mesh nets, of pale ecru, now so well supplied in pretty varieties for the purpose in the best shops. Quite the important feature in all these gowns is the present guimpe and sleeve outfitting in nets, laces and tucked or overwrought chiffons.

LIGHT-WEIGHT SERGE POLONAISE

Take a look at another polonaise in light serge. Either one of the lovely white ground cloths, with dark chocolate rings or squares for its surface figure, or a plain surface serge in one of the grape or plum violet tints, with a pinkish tone. The modification here, because of the material, will be a high slit on the hips downward, upon each side of the skirt of the polonaise. A fan plaiting of the serge is then inset, while as a tailor finish at and across the apex of this plaited cone are loops and buttons formed into double frogs. The open sides are finished with stitching. This gown's guimpe is of tucked chiffon of the same shade as the serge, and is lined with white mousseline. The long sleeves repeat the same combination. A five-inch trimming band of braided net heads the top of the polonaise, while a similar band crosses each shoulder. These shoulder pieces, however, have a shaped projection over the middle of the sleeve tops, which adds to the figure in width by broadening out the shoulders. This shoulder strapping also forms a point in the back, in contrast to the square of the front, and it is to be observed that the back and front of this costume hangs down in its seamless fashion, the side seam lines only being prominent. This costume, like the one preceding, is sleeveless.

SILK CACHEMIRE POLONAISE

The third polonaise modification lies in the back of the costume especially as it is cut and fitted into four narrow waist gores, each spreading out as it falls lower and lower in forming the skirt—thereby giving it the most fan-like fullness below the hips. In front there is an entire bottom plainness, then rising into a cross drapery, which is gracefully managed as far as the lower bust line, where the material, which is silk cachemire, is then drawn into a perfectly flat surface. Sleeveless also is this garment, and its open neck shows a wide and somewhat deep square in front, while in the back the square is very high set, and naturally is small. Its high guimpe, like the others, is of net to match the mouse gray of the fabric, and is composed of a small, square mesh on the filet-lace order. For bodice trimming are two lines of open lattice embroidery which rise, one on each side, starting under the bust drapery in front, then crossing each shoulder and in the back, keeping near the sleeveless line within two inches of the edge. This outer line in all the sleeveless costumes is of the greatest importance, because the arm opening in the back is obliged to be vertical instead of circular, as in front. This vertical cut keeps the back across the shoulders as wide as it is possible, and when the under turn from the vertical does take place, it is decidedly made a horizontal one, showing its right-angle corner clearly. In front, too, where possible, this under corner angle is observed. Any sleeveless costume having the entire arm opening cut in a circle would naturally show its home-made origin. All three of these smart costumes turn out exceedingly well for linens, but the first and the last are especially fit.

YOUTHFUL SUMMER TOILETTES

A young girl's summer frock in white dotted muslin is made over flesh-colored lawn, and trimmed with four encircling bands of flesh-colored liberty satin ribbon, each band ending at one side with a loop of ribbon and a wreath of tiny white muslin roses. Ball fringe in delicate colors on white muslin frocks are a favorite trimming on models for young girls.

Left Figure.—Pale rose-colored mull. The princess tunic of gray tulle is embroidered in gray with pink appliqué, and is cut out in front and back, disclosing full underskirt of rose mull. Hat of small pink roses.

Right Figure.—Moyenage of Havana batiste tucked in pin tucks, with wide band of eyelet embroidery on bottom of skirt. The short, tight tunic is of eyelet embroidery and closes in the back with embroidered buttons.

SEEN ON THE STAGE

THE GAY LIFE

ANticipation received a vigorous setback at Daly's Theatre last week, when the long-looked-for first performance of Roy McCardell's The Gay Life revealed a play which did not fulfil the promises on which the public had been fed. Mr. McCardell, in his writings for an evening newspaper in New York, has shown so keen an understanding of human nature that his dramatization of the stories which have been appearing at intervals caused much advance interest. While there are commendable points in The Gay Life, it misses the main target in the drawing of characters which are anything but what they are intended to be. Perhaps the author intentionally made them in accordance with the belief of the uninitiated. If this is so, then he must have had in mind a road success for his effort, rather than a New York run.

Moralizing is not calculated to help the entertaining portion of a play, and in implying that the gay life amid haunts frequented by those addicted to the Bohemian habit is not nearly as gay as the outsider imagines, McCardell has diminished a certain sort of interest in events that happen. Another factor that does not help matters is the melodramatic tinge of the plot and the exploiting of certain characters whose coarseness is the single discernible element. Consuelo Bailey, a dainty player, made an attractive Lulu Lorrimer—the chorus girl from Altoona, Pa.—but how she ever could have allowed herself to become part and parcel of the people in whose company she afterward was constantly thrown was one of the things which could not readily be grasped. The son of the railroad president was equally at a loss to account for strange desires by the girl he loved, and had he not been a staunch young man Lulu might have worried out her days in unhappiness.

In creating the scenes for The Gay Life the writer was in happier fields. At all events, each one of the three acts represented an accurate picture of real life. A few of the types were cleverly drawn, notably "Dopey" McKnight, who could smoke more cigarettes and play a piano longer in a day than any other person alive; Mamma De Branscombe, mistress of the cheap theatrical boarding house in Forty-fourth Street, who took the pretty Lulu under her wing, and Amy De Branscombe, her daughter, who was the genuine article of the "nifty" feminine sort best described by the word actorine. Thomas Thorne, Katherine De Barry and Helen Hancock played these parts, and the first and the last mentioned succeeded excellently. Miss De Barry might have made the boarding house keeper a little less hard. There were many others in the cast. In short, few types were omitted. They came on and wandered off with a frequency which suggested a determination to display everything in every variety that had ever been heard of.

GOING SOME

IN certain sections of this country—notably, where the six-shooter has made all men equal—there is a strong feeling between the partisans of two men when they contest in a foot race. To the uninitiated it may be well to explain that there is only one other thing so easy to "frame" as a one hundred yard dash between two persons addicted to an itching of the palm, that is, a wrestling match. Therefore, it has come to pass that when two sprinters are ordered to get set on their marks, and these men carry all the available money, chattels and other world treasures of the separate factions backing their respective abilities, there is some excitement. There have been races of this character, when the right man did not happen to win, followed by the sudden discharge of an ugly looking .44.

This is the nub of the plot which Paul Armstrong and Rex Beach have selected for their Going Some, which is moving with considerable rapidity at the Belasco Theatre, where it opened not many nights ago. Confidentially, the plot does not matter, for aside from its being pointed solely in the direction of the foot race, it has no particular purpose. But the comedy situations, the characters and the lines all combine to make Going Some a lively and entertaining play, and it can be recommended to those who have a fondness for farce comedy commendably done.

The Flying Heart Ranch is the spot where the excitement occurs. It appears that shortly before the arrival of one, J. Wallingford Speed, an athletic trainer known as Larry Glass, several college students, and, also, a number of sweet young college girls, there has been a race between runners representing the Flying Heart and the Centipede Ranches, with results that proved disastrous to the former. The beloved phonograph of the Flying Heart's cow-punchers has been lost to their hated rivals, and they are deep in the slough of despond. Shortly after they have caused the loser, Humpy Joe, to break all previously existing records, the boastful J. Wallingford Speed saunters along, and with easy nonchalance he agrees to furnish the services of a certain Culver Covington, a college mate at Yale and intercollegiate champion, to take the conceit out of the Centipedes and win back the mourned for phonograph.

RAYMOND HITCHCOCK AS LORENZO
In The Mascot, at the New Amsterdam

Unfortunately, Speed tells about his own sprinting skill, and when it appears that the detention of Covington in an Omaha jail will preclude his coming to the ranch in time to start in the race the light haired—and empty headed—yell-master finds he must not only run the race, but that he must win it. The suspicions of the Flying Heart cow-punchers are aroused by Speed's rival for the affections of a pretty Smith College girl. When Berkeley Fresno, a glee club man of the Leland Stanford University, informs the cowboys of his belief that Speed is not what he claims, and that he has chosen to win a feminine heart with the aid of some bogus medals and tales of his athletic prowess, there is trouble—for Mr. Speed and Larry Glass, the trainer. The cowboys send a committee of three to inform the two that they must win the race or take the consequences of some missiles of lead. It is highly amusing, and the terror of the bluffing Glass is depicted cleverly by Walter Jones, who does the best work in the company.

But Skinner, the cook of the Centipedes, who is to run for them, appears at the opportune moment, after Covington arrives with a broken foot, and agrees to lose the race to Speed, who wins the phonograph for the Flying Hearts and Helen Blake for himself. Lawrence Wheat, as Speed, was fairly effective, and Herbert Cothell, as Fresno, did his role capitally. George K. Henery, E. L. Fernandez, Oza Waldorp, Muriel Starr and Laura Lemmers, in addition to others in the cast, all did acceptable work. Going Some is a popular success; there is small doubt of that.

GOSSIP

VAudeville for those who want something superior will be available now at the Plaza Theatre—formerly the German Theatre—at Fifty-ninth Street and Madison Avenue, where the first performance was given last week under the management of William Morris, who now controls the theatre. The house has been arranged with reference to its seating capacity, along the lines of the London music halls, and the bill for the first week was one of exceptional merit.

Rosalind Coghlan, who is appearing in The Traveling Salesman, now on tour, is said to be one of the most skillful yachtswomen in the United States. Miss Coghlan owns a 19-foot cat boat.

AN INTERESTING PICTURE OF MISS ANNA HELD IN HER OWN HOME

CONSUELO BAILEY
Who plays the role of Lulu Lorrimer in The Gay Life at Daly's Theatre

SOCIETY

DIED

Bartlett.—On Friday, 23 April, 1909, at his residence, in this city, Franklin Bartlett, aged 61 years.

Churchman.—On 19 April, at the residence of her father, Babylon, Long Island, Katharine Nicoll, wife of W. B. Churchman, Jr., of Philadelphia and Porto Rico, and daughter of William G. and Kate M. Nicoll.

Collier.—Peter Fenelon, suddenly, on 24 April, 1909, in the 63d year of his age.

Harriman.—Suddenly, on 20 April, at Paris, France, James Arden Harriman, husband of Adele L. Harriman and only son of James Harriman.

ENGAGED

Barnes-Borie. — Miss Sallie Palmer Barnes, daughter of Mr. Henry Burr Barnes, to Mr. Adolph Borie, of Philadelphia.

Bull-Campbell.—Miss Helen B. Bull, daughter of Mr. William B. Bull, of Chicago, to Mr. Urquhart Patrick Campbell, son of Mrs. Patrick Campbell.

Clark-Chapman.—Miss Frances Dyer Clark, daughter of Senator Clarence D. Clark, of Wyoming, to Mr. G. Hobart Chapman, of Boston.

Cole-Street.—Miss Lena Cole, daughter of Mr. Frank B. Cole, to Mr. Edward A. Street, of Clayton, N. Y.

Cowdin-Morgan.—Miss Ethel Cowdin daughter of Mr. John E. Cowdin, to Mr. Charles Morgan.

Doremus-Benjamin. — Miss Katharine Ward Doremus, daughter of Dr. Charles Avery Doremus, to Mr. Park Benjamin, Jr.

Irwin-Liggett.—Miss Gertrude Irwin, daughter of Mr. Lewis Irwin, to Mr. Sidney D. Liggett, of Pittsburg.

Iselin-Colloredo-Mansfeld.—Miss Nora Iselin, daughter of Mr. C. Oliver Iselin, to Count Ferdinand Colloredo-Mansfeld, of Austria.

Mixter-Galpin.—Miss Ellen O. Mixter, daughter of Professor William Gilbert Mixter, of New Haven, to Mr. Henry L. Galpin.

Morgan-d'Espard.—Miss Helen Gertrude Morgan, daughter of Mr. Rollin M. Morgan, to Mr. Rollo Seabury d'Espard, of Essex Falls, N. J.

Napier-Watson.—Miss Lily I. Napier, daughter of Mr. Charles Napier, of Surrey, to Mr. John Hall Watson.

WEDDINGS

Allen-Whitney—24 April.—Mr. Charles Kissam Allen and Miss Ethel Whitney, daughter of Mrs. George E. Whitney, were married on Saturday, 24 April, at Litchfield, Conn.

Brookfield-Dunning. — 28 April.—Mr. Frank Brookfield and Miss Marceline R. Dunning, daughter of Mrs. William F. Dunning, were married on Wednesday, 28 April, in the Brick Church, at four o'clock.

Cassler-Catlin.—22 April.—Dr. Edward Cassler and Miss May Lansing Catlin, daughter of Mrs. Robert Catlin, were married on Thursday, 22 April, in St. Alban's Cathedral, Washington, D. C.

Crothers-Lycett.—24 April.—Mr. Stevenson Crothers and Miss Emily M. Lycett, daughter of Mr. Edward H. Lycett, were married on Saturday, 24 April, in the Church of Our Redeemer, Bryn Mawr, Pa.

Kidder-Avery.—28 April.—Mr. James Hathaway Kidder and Mrs. Frank Morris Avery, daughter of Mrs. John Terrill Clarke, were married on Wednesday, 28 April, in Grace Church, at 3.30 o'clock.

Livingston-Kobbe.—24 April.—Mr. Hermann Livingston, Jr., and Miss Olga T. Kobbé, daughter of Mr. Frederick Kobbé, were married on Saturday, 24 April, in the Church of the Heavenly Rest.

McDougal-Watts.—24 April. — Captain Douglas C. McDougal and Miss Sabina Wood Watts, daughter of Mrs. George B. Watts, were married on Saturday, 24 April.

Curtiss-Marckwald.—24 April.—Mr. John Somers Curtiss and Miss Maude Marckwald, daughter of Mrs. Augustus Marckwald, were married on Saturday, 24 April, in Trinity Church, Brooklyn.

Marsh-Ritter.—24 April.—Mr. Benjamin Vail Marsh and Miss Dorothy Vaughn Ritter, daughter of Mr. A. Howard Ritter, were married on Saturday, 24 April, in St. Clement's Church, Philadelphia.

Moorhead-Patterson. — 27 April.—Mr. Turner Donaldson Moorhead and Miss Julia J. Patterson, daughter of Mr. Stephen J. Patterson, were married on Tuesday, 27 April, at Dayton, Ohio.

Phipps-Langhorne.—26 April.—Mr. Paul Phipps and Miss Nora Langhorne, daughter of Mr. Chiswell D. Langhorne, were married on Monday, 26 April, in St. James's Church.

WEDDINGS TO COME

Fiske-Miller.—11 May.—Mrs. Robert T. P. Fiske, daughter of Mrs. Henry W. Miller, to Count Lionel de Montesquiou-Fezensac, New Brighton.

Newlands-Dabney.—18 May.—Miss Ada Newlands, niece of Senator Francis G. Newlands, to Dr. Virginius Dabney, Chevy Chase Church, Washington.

Slade-Shattuck.—10 May.—Miss Margaret Fulton Slade, daughter of Mrs. James F. Slade, to Mr. Edwin Paul Shattuck, Church of the Ascension, 4 o'clock.

Taylor-Rulon-Miller.—29 April.—Miss Anna Richmond Taylor, daughter of Mr. J. Bonsall Taylor, to Mr. John Rulon-Miller, Jr., Holy Trinity Church, Philadelphia.

Lazarus-Stern.—29 April.—Miss Elsie Lazarus, daughter of Mr. Frank Lazarus, to Mr. Henry Root Stern, at the home of the bride's sister.

BALLS

Squadron A, N. G. S. N. Y.—A ball was given on Thursday, 22 April, at the Plaza by active and former members of Squadron A. Patronesses: Mrs. Francis Halpin, Mrs. George P. Robbins, Mrs. Herbert Barry, Mrs. Francis C. Huntington, Mrs. Charles F. Roe, Mrs. Leander H. Shearer, Mrs. William D. Judson, Mrs. Russell Bellamy, Mrs. S. R. Bradley, Jr.; Mrs. Robert C. Lawrence, Mrs. Herbert Shipman, Mrs. M. H. Smith, Mrs. Medwin Leale, Mrs. Oliver R. Bridgman, Mrs. Robert W. Bush, Mrs. M. de M. Marsellea, Mrs. Wilson F. Smith, Mrs. Arthur W. Corning, Mrs. D. Parker Morgan, Mrs. I. N. Stearns, Jr.; Mrs. George W. Agnew, Mrs. Joseph S. Frelinghuysen, Mrs. Robert K. Prentice, Mrs. Thomas H. Allen, Mrs. John M. Galloway, Mrs. Albert M. Putnam, Mrs. Avery D. Andrews, Mrs. Louis M. Greer, Mrs. Latham G. Reade, Mrs. Howard G. Badgeley, Mrs. Frederic R. Coudert, Mrs. Emerson W. Newell, Mrs. Henry L. Stimson, Mrs. Howard M. Cowperthwait, Mrs. Edward Olmsted, Mrs. Arthur F. Townsend, Mrs. G. Howard Davison, Mrs. Edward L. Patterson, Mrs. Frederick T. Van Beuren, Jr.; Mrs. George E. Fahys, Mrs. Stowe Phelps, Mrs. E. Mortimer Ward, Mrs. H. W. Williams and Mrs. William R. Wright.

CHARITY ENTERTAINMENTS

Comic Opera.—Kilts and Kelts, a comic opera by Miss Grace Hollingsworth and Miss Grace Henry, was given on Friday afternoon, 23 April, at the Berkeley Theatre. The entertainment was for the benefit of the Henrietta School for Crippled Children. In the cast were:

Mrs. Louis Du Pont Irving, Miss Constance Pratt, Miss Olivia Hitchcock, Miss Carol Harriman, Miss Edith Landon, Miss Beatrice Pratt, Miss Edith Brooks, Miss Gladys Endicott, Miss Gladys Robbins and Miss Clara Fargo.

Concert.—A concert for the benefit of the Bloomingdale Day Nursery was held at the Waldorf-Astoria on 22 April.

RECITALS

Cawein.—A song recital will be given in the Plaza ball room on the evening of 1 May by Miss Mary Cawein.

RECEPTIONS

Morgan.—A reception was given on Thursday, 22 April, by Mrs. J. Pierpont Morgan, Jr.

INTIMATIONS

Auchincloss.—Mr. and Mrs. H. D. Auchincloss are at Newport.

Baylies.—Mr. and Mrs. Edmund L. Baylies will sail for Europe on 4 May to spend the summer abroad.

Bernstorff.—The German Ambassador and Countess Bernstorff have arrived in town from Washington for a few days' stay.

Bishop.—Mr. and Mrs. Frank Bishop have gone to their country house in Mount Kisco for the summer.

Brown.—Mrs. John Nicholas Brown has been at New York for a short visit.

de Peyster.—Miss Frances and Miss Augusta de Peyster have returned from their trip to the Mediterranean and rejoined their mother, Mrs. Frederic J. de Peyster, at her home, East 86th street.

Dodge.—Mr. and Mrs. Cleveland S. Dodge have returned from Richmond, Va.

Douglas.—Mrs. William P. Douglas and Miss Douglas sailed on Wednesday on board the Adriatic.

Falconer.—Mr. and Mrs. William H. Falconer, of No. 701 Madison avenue, are in Atlantic City.

French.—Mr. Amos Tuck French is in Newport for a few days.

Gerry.—Commodore and Mrs. Elbridge T. Gerry and the Misses Gerry have gone abroad.

Harriman.—Mr. and Mrs. Joseph Harriman are to arrive next month from Aiken, S. C.

Haven.—Mr. and Mrs. J. Woodward Haven will go to Lenox in May.

Hawkes.—Mr. and Mrs. McDougall Hawkes have gone abroad.

Hoyt.—Mr. and Mrs. Gerald Livingston Hoyt have been at Staatsburg.

Hoyt.—Mrs. Louis T. Hoyt has left town for Washington, where she is staying with Captain and Mrs. Warren C. Beach.

Johnson.—Mr. and Mrs. Robert Underwood Johnson, who have been visiting Mr. and Mrs. Owen Johnson at Roadside Villa, Stockbridge, have returned to New York.

King.—Mr. and Mrs. George Gordon King have arrived at Newport.

Kobbe.—Mrs. Philip F. Kobbe, of New York, has arrived at the Willis Inn, Stockbridge.

Le Roy.—Mr. Stuyvesant Le Roy has arrived in Newport.

Lorillard.—Mrs. Louis L. Lorillard and Mr. Louis L. Lorillard, Jr., have returned after a visit to Dr. and Mrs. William Appleton in Boston.

McClellan.—Mrs. George B. McClellan, mother of Mayor McClellan, is at the Murray Hill Hotel, where she will remain until she departs for Europe, on 8 May.

McCullough.—Mr. and Mrs. John H. McCullough have returned from Hot Springs, Va.

Morgan.—Mr. E. D. Morgan, who has been spending the winter abroad with his family, has returned with his son and has gone to his place on Long Island for the early summer. Mrs. Morgan and the Misses Morgan will return next month.

Morgan.—Mr. J. Pierpont Morgan, with his daughter, Mrs. W. Pierson Hamilton, and his niece, Mrs. Walter Burns, have arrived at Aix-les-Bains, where they will remain for two or three weeks.

Perkins.—Mrs. Moncure Perkins has arrived in town from Richmond, Va., and is at the Plaza.

Rhinelander.—Mrs. T. J. Oakley Rhinelander will return from Virginia Hot Springs this week.

Robb.—Miss Cornelia V. Robb is spending a few days in Southampton, L. I.

Scribner.—Mr. and Mrs. Charles Scribner will open their country house in Morristown, N. J., 1 May.

Sedgwick.—Mr. Alexander Sedgwick has arrived at the Homestead, in Stockbridge, from Rome, where he and Mrs. Sedgwick spent the winter. Mrs. Sedgwick will go to Lenox late this month.

MUSIC

With opera for this season now a thing of the past, the remaining concerts left on the schedule to be performed will without doubt attract greater attention than would have been the case were they given while opera was in progress. In another two weeks there will remain little in the concert line of importance to be heard before finis is written after the season of 1908-9.

Although concerts of every character take a position secondary to opera, when the season is at its hight, it cannot be gainsaid that the concert really is the public's chief source of entertainment and the principal factor in musical education. The symphony concert, performances of chamber music, violin, pianoforte and song recitals and choral concerts all stand above opera when it comes to presenting music of permanent value. Unfortunately New York has to pay so much for its great operatic artists that the average music lover is not permitted to frequently enjoy opera, despite the fact that we have more and better performances than any other city in the world.

It would be interesting to know how the patronage would be distributed if the Metropolitan and Manhattan companies cut their prices in two. Some people assert that the attendance of concerts would be greatly diminished, but if the European cities are able to support every variety of concert extant, even though seats for the opera can be had for comparatively nothing at all, it is not likely that results in New York would be markedly different even were conditions similar. Human nature is pretty much the same everywhere.

A few days ago a young woman was heard here as a singer of songs whose progress during the past few years should serve as an object lesson to the ambitious music student who has average ability and an unswerving desire to succeed. The singer is Julia Heinrich, daughter of Max Heinrich, who will be remembered by concert goers of a decade ago as one of the greatest singers of songs which this country has had. Miss Heinrich made her first public appearance on a miscellaneous programme in Chicago not many years ago, and although she displayed considerable ability and a mezzo-soprano voice of pleasant quality, there was nothing about what she did which was superior to the qualifications of a score of other young singers who were plodding along at an apparently similar pace.

But despite certain deficiencies in the upper register of her voice, Miss Heinrich persisted, singing as often as she could, and studying hard. The writer heard her sing in New York on the occasion mentioned in the foregoing paragraph, and was amazed to observe the progress not only of her technique, but, also, of her voice. It was convincing proof of the value of persisting at a chosen profession. It is a pity that Miss Heinrich's case is not more often seen, because there are many aspiring musicians, pianists, violinists and singers who give up or fall into a discouraged state of mind which forbids success, at the very moment when success is near. Of course, there are other factors which tend to work against the securing of a public career on the concert platform, but if statistics were obtainable they would show a remarkable number of failures to "arrive" which are due to giving up when a little continued determination would have won the coveted career.

Stick-at-ive-ness is the one quality which the music student must have in large measure if he or she plans to obtain a place on the concert platform worthy of public consideration. Intelligent study is, of course, a prime essential, for no matter how hard one works or how long, if the work is not progressing along proper lines each day's effort only brings one farther from the desired goal. But we do not have enough newcomers in the concert fi ld each season. There should be more. And all those who do make metropolitan debuts do not fulfill the promise expected. Why is this? Usually because of lack of persistence. The opportunities are not all taken, by any means. There is plenty of room for many more who have a certain grade of ability. It is merely a question of keeping at it, and the ambitious will do well to follow in the footsteps of Miss Heinrich, who has demonstrated what it is possible to accomplish.

A great music festival is planned to take place in Madison Square Garden from 19 to 24 June, inclusive, which will have the services of a number of celebrated oratorio soloists, and The United Singers of New York, a choral society. The principal artist will be Mme. Schumann-Heink, who has just been engaged to sing the contralto roles in several of the more important oratorios which are to be given. Mme. Schumann-Heink was offered a fee so substantial that she felt warranted in giving up her tour through England. Another singer whose appearance will be awaited with considerable interest is Corinne Rider-Kelsey, who has sung in London in opera this season, and whose success has been spoken of at length by re-

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viewers, who consider her a soprano of exceptional abilities. Mrs. Rider-Kelsey is not unknown to New Yorkers, as she has sung here often at some of the most important concerts given. There has been some talk about her possible appearance in opera at the Metropolitan another season, and the public is anxious to see for itself if the reported overtures are warranted. Daniel Beddoe, the New York tenor, is another singer who will be heard, and Claude Cunningham, who has sung here several times this year, will have the baritone solo parts. Julius Lorenz, leader of the Arion Society, and Carl Hein, who directs the United Singers, will be the conductors.

Mischa Elman, whose violin playing was the best that we heard in this country this year, has departed for an Australian trip by way of San Francisco, and will be gone until next autumn. Mr. Elman will play throughout England next season, but before going he will play ten concerts with the Boston Symphony Orchestra, besides giving a number of independent concerts in the principal cities of America.

Before sailing for Europe last week, Alessandro Bonci, tenor of the Metropolitan Opera Company, aired his views regarding his reported treatment by the management this year, and wailed aloud at not having been selected to take the place of Caruso during the tour of the organization through the west. It did not set well with Bonci when he learned that Zenatello, of the Manhattan forces, had been specially loaned by Oscar Hammerstein to sing the roles in which Caruso was to have appeared. Bonci intimated that, though his contract has a year to run, he might not sing at the Metropolitan Opera House again. He also said that it was not improbable that he would go back to his first love, the Manhattan. It is not likely that he will be found among the list of the Hammerstein tenors next year, however, for he forgets that he left the Manhattan under circumstances which were not pleasing to that management.

ART

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. Until 23 May.

Branders'. Second Salon of Colored Etchings. Until 1 May.

Keppel's. Engravings by French artists of the eighteenth century.

Knoedler's. Eighteenth Annual of Oil Paintings by the Woman's Art Club of New York. Until 8 May.

Bauer-Folsom's. Selected American paintings. Until 3 May.

Powell's. Paintings by Miss Dewing Woodward. Until 30 Apr.

Astor Library. Reproductions of contemporary German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography and contemporary Bohemian prints. Pictures of animals in black and white.

Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. Until 30 June.

Philadelphia. Pennsylvania Academy of Fine Arts. Fifteenth Annual of the T Square Club and the Philadephia Chapter of the American Institute of Architects. Until 16 May.

Washington. Corcoran Gallery. Annual Exhibition of the Capital Camera Club. Until 1 May.

EXHIBITIONS TO COME

New York. Knoedler's. Pastels by Mrs. A. C. Barney, of Washington. 10 to 20 May.

Twenty-second Regiment Armory. Exhibition of Municipal Art. 3 to 16 May.

Poland Springs. Maine State Building. Fifteenth annual of paintings. 8 June to 1 Oct.

Seattle. Alaska-Yukon-Pacific Exposition. Opens 1 June.

GOSSIP

THE sale of the late John T. Martin's collection of paintings, held on the evenings of 15 and 16 April, at Mendelssohn Hall, New York, was one of the most noteworthy of recent years, realizing a grand total of $281,560, and establishing several records in the way of prices. The highest—of $50,000—was paid for a small picture (only 21½ by 18 inches) by Millet, entitled Going to Work—Dawn of Day, which depicts a low meadow scene—the morning mists rising in the distance, and in the foreground two peasants, starting for their work. This painting was bought by Mr. Martin in 1882 for $1[illegible],000, and the present purchaser is Mr. H. S. Henry, a well-known Philadelphian collector. The next highest price, $30,000, was paid for a large painting by Corot, entitled La Charette, of which the subject is an unusual one for this artist—representing a workman digging sand, and a high cart filled with sand and drawn by two horses. The third highest price of the sale, $25,000, was paid for Animaux a l'Abreuvoir, by Troyon, while among the other pictures sold, Cattle, by Van Marcke, brought $16,500; Twilight on the Seine, by Daubigny, $13,100; A Charge of Dragoons at Gravelotte, by de Neuville, $10,200; The Sentinel, by Bargue, $9,600; The Return Home, by Meissonier, $4,900; Les Bucherons, by Rousseau, $7,700; The Bathers, by Diaz, $6,300; The Christening, by Ludwig Knaus, $8,900; The Reapers' Rest, by Jules Breton, $6,000; Wallachian Past, by Schreyer, $7,100; The Canon's Dinner, by Vibert, $6,500; and a very fine small landscape showing sheep and cattle, by Rosa Bonheur, $4,400.

The three pictures by Sorolla recently acquired by the Metropolitan Museum of Art were placed on view last week in the new wing, where they show to much better advantage than they did at the Hispanic Museum, and are certainly a great acquisition to the Museum's collection. Several other paintings by Sorolla, and a portrait of Mlle. Breval as Carmen, by Zuloaga, who also exhibited his pictures at the Hispanic Museum, have been loaned to the Metropolitan and are on view in the same gallery.

The portrait of President Taft by Sorolla is now complete and will be shown at Scott & Fowles gallery, in New York. This noted Spanish artist is now in Chicago, where he will give instruction in painting at the Art Institute during the spring term.

There are now being shown at Powell's gallery, in New York, some thirty odd oil paintings, water-colors and pastels by Miss Dewing Woodward, a young American artist, who has studied and lived in Paris for some years past, and who now exhibits in this country for the first time. In the collection are landscapes, interiors and figure compositions from France and Holland, as well as a few recent studies of Sand Dunes, Clam Diggers and similar subjects, done at Cape Cod.

The summer school of the Art Students' League of New York, at Woodstock, New York, will open on 1 June and continue until 16 October. This school, which was started seven years ago, is devoted to landscape painting, and is under the instruction of Mr. Birge Harrison and Mr. John Carlson. Woodstock is a small village in the Catskills which for years has been one of the favorite resorts of many of our well-known landscape painters. The cost of living in the village is moderate, and the terms of the school are $15 a month or $50 for the season. The summer classes of the League in New York will begin on 7 June and continue until 25 September.

As yet no definite decision has been made about permitting the National Academy of Design to build an exhibition gallery in Central Park, on the site of the old arsenal. Both artists and laymen are divided on the subject, but the most general opinion seems to be that it should not be permitted, because of the precedent which sooner or later would be apt to lead other semi-public institutions to claim the right to build within public parks.

On 11, 12 and 13 May a convention of art societies from all parts of the country is to be held in Washington, for the purpose of forming a federation for the advancement of art throughout the country. It will be under the auspices of the National Academy of Art, of which Mr. J. Pierpont Morgan is president.

Among the pictures which have been accepted by the jury for this spring's Paris Salon is a painting by Maurice Levallard, who is a boy of only twelve years of age.

At the April meeting of the National Academy of Design the following painters and sculptors were elected associate members: Mary Cassatt, Reynolds Beal, Paul Cornoyer, Lydia Field Emmet, George Bellows, Charles Noel Flagg, William J. Hays, George Hitchcock, Arthur Hoeber, Ernest Peixotto, Frederick J. Waugh, Henry O. Tanner, Lorado Taft of Chicago, R. L. Aiken, A. Lukeman, E. B. Longman, A. Piccarilli and H. M. Shrady.

POLLY WINFORD. By Eyre Hussey, Author of Miss Badsworth, M. F. H., A Girl of Resource, That Little ——? etc. Longmans, Green & Company, $1.50.

Eyre Hussey has written in Polly Winford another good story of English rural life. The tale opens finely and effectively with the heroine, an Australian girl, seeing for the first time an English hunting scene. She makes an impression on all who meet her upon this occasion, and then and thereafter an important element of interest in the tale is the contrast between this fresh, live creature of the colonies and her neighbors, friends and relatives of insular bringing up. In the chapters that follow there is more hunting, much love-making and a good deal of horse-racing, all done with spirit and realism. Meanwhile the human actors in this setting are sufficiently differentiated. There are two delightful old maids, a Squire who suffers from the mental disease called aphasia, several young men of the British upper-class type so dear to British novel readers of all classes below, a good enough rector, Polly herself, drawn lovingly and at full length, and the proper outfit of huntsmen, villagers, agricultural laborers, and the like. This is a novel without a problem, and of the middle Victorian period rather than the early Edwardian, but it has humor and vigor enough to recommend it highly to those who love a story with plenty of life and go.

THE ROYAL END: A ROMANCE. By Henry Harland, Author of The Cardinal's Snuff-Box, My Friend Prospero, etc. New York: Dodd, Mead & Company; $1.50.

Mr. Harland's last novel, left incomplete at his death, was finished by his wife. It is a story of English folk, Italians and Americans. Few recent stories have opened better; for the first chapter shows us The Lido of Venice at evening, and the return to the city of two charming women, and a gentleman who turns out to be nothing less than a Crown Prince. The social air that Mr. Harland's reader must breathe in this story is that rarefied fluid of the British hights. His people are delightfully simple and unconventional among themselves, as good people of all ranks should be, and the American girl takes her place with these aristocrats as by natural right. If one tires a little now and then of the conversations between these sublimated examples of birth and breeding, one is forced most of the time to acknowledge the thing well done.

When the scene shifts to America Mr. Harland is, of course, at home, in spite of his Russian birth and his long residence in Europe. He shows us a charming New England village, and takes the opportunity to philosophize upon American politics in a fashion that betrays his European point of view. A little earlier in the book he makes his Crown Prince give an interesting estimate of Boston society. It does not take the English folk of the story long to follow the heroine to America, and after their arrival pleasant things happen. Mr. Harland's book has no professed philosophy, but he assumes and teaches by implication that the American "upper classes" are one with the corresponding classes of Europe rather than with the mass of their own fellow-countrymen.

THE HANDS OF COMPULSION. By Amelia E. Barr. Frontispiece by Walter Everett. New York: Dodd, Mead & Co., $1.50.

Mrs. Barr has taught readers and critics to expect of her extremely workmanlike fiction far above the average of the current novel, but in this story she has given us much more. She is plainly in love with the scene of her story, the Isle of Arran in the far Hebrides, and she is hardly less in love with her people, a sturdy, well-spoken, self-disciplined race of fisherfolk. Mrs. Barr's heroine is a finely conceived and vividly executed character. Hardly less so is the Deacon, her father. The two chief aspirants for her hand are finely contrasted, and the half-dozen less conspicuous characters are done with loving care and effective truth. There are no dull moments in the story, and few readers will be disappointed with the denouement. The Hands of Compulsion deserves to rank well among the novels of the current season, and in some of its qualities it has claims to more than mere current consideration.

SIMEON TETLOW'S SHADOW. By Jennette Lee, Author of Uncle William, etc. New York: The Century Company, $1.50.

Mrs. Lee's story, which is short and crisp, with something in its mechanical execution suggesting a "juvenile," is a book of wholesome and compelling interest. Master and man, if such terms properly describe the relations of Tetlow and his secretary, are contrasted with great effect. Excellent, too, is the contrast between the secretary, his invalid mother and his inept father. Again there is an interesting character study, partly promoted by means of contrast, in the family of the old switchman. There is nothing epic in the scope of the story, and it has few really intense moments, but the curse of the switchman delivered at the railway president is a strong bit of writing, and a good many readers will finish the old engineer's ride in competition with death wondering why there should be a mist before their eyes. Taken altogether, Mrs. Lee's little book belongs in a class by itself—is one of those somewhat rare pieces of fiction that are good for folk of almost any age between the teens and the nineties.

THE NEWEST BOOKS

When Alan Dale, the outhor of The Great Wet Way (New York: Dodd, Mead & Co.; $1.50), came to this country twenty years ago or more, he took to newspaper writing and eventually won such recognition as a dramatic critic under the name of his title page which he substituted in real life for the name he brought to America. In the brashness of youth he wrote a characteristic Englishman's book on the United States, but he has since, as The Great Wet Way shows, become less an Englishman than a cosmopolitan. His attitude in this light and entertaining volume is one of amused tolerance at the folk of many kinds that one meets on shipboard. You will not learn how to travel from Mr. Dale's book, but perhaps you will learn how not to travel, which is a thing worth knowing. There is plenty of good though not uproarious fun here, and what Mr. Dale has to say is put with the ease and point of the practiced newspaper writer. Mr. Martin's illustrations are exactly suited to the text, and they vastly add to the humor of the volume.

RECENT FICTION

The Girl and the Bill (Dodd, Mead & Co., $1.50, or $1.20 net by retailers) is a tale of mystery and adventure, in which we have secret agents of the Japanese Government co-operating with the representatives of a South American republic with intent to do us harm. There is a lovely girl in a motor car, who turns out to be the daughter of an extremely important person; there is a fine young man who accidentally gets drawn into the tremendous and complicated intrigue, and there are ambassadors, ministers of state and elegant men and women of the great social world. Mr. Merwin has put at least one adventure into every chapter, and if you like a story that concerns itself with wild improbabilities and startling feats of strength and agility, you'll

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enjoy The Girl and the Bill. If your taste runs to something a little nearer genuine literature, even the author's skill, ingenuity, and undeniable power to compel interest, will hardly reconcile you to the book. It is a pity that Mr. Merwin or anyone else should use our silly fear of Japan to give point and interest to fiction, and he ought to know that the only South American republic of to-day that was once Portuguese in its allegiance is Brazil.

Kingsmead (Dodd, Mead & Co., $1.50) is another of Bettina von Hutten's highly romantic stories. Some of the characters in Pam reappear here, and the author makes apologies in her preface for considerable confusion of chronology. The title role is the character of a young English nobleman who is neither snob nor cad, but who has much of the priggishness that belongs to youth. As usual with the stories of the Baroness von Hutten, Kingsmead bristles with titled persons, and deals with a rich and splendid society. The character of Lord Kingsmead is well conceived and almost as well executed.

The Strawberry Handkerchief (Dodd, Mead & Co., $1.50), by Amelia E. Barr, is a rather thin story woven around the Stamp Act and its repeal in 1766. The heroine is the daughter of one Jansen Van Vroom, sailor, shipowner and merchant, and her friend Lady Rose Harley is the proud possessor of an imported strawberry handkerchief—an article, by the way, which Garrick had made modish in London as a love token à la Othello. The greater part of the book is taken up with the disastrous and crippling effect of the Stamp Act on the commercial life of New York. This is well set forth in political discussions that show the force and character of those fine old merchants who had Freedom as their watchword and called themselves the Sons of Liberty. The demure and gentle Katrina's apparently absolute control by hypnotic influence over an unwelcome lover is, to say the least, unconvincing. In fact, we have a right to expect a much more effective tale from the author of Jan Vedder's Wife and The Bow of Orange Ribbon.

The best thing about The Courage of Captain Plum (Bobbs-Merrill Co., $1.50), by James Oliver Curwood, is its background of a curious but actual episode in American history. In 1846, one Jesse Strang founded a Mormon socialistic colony on Beaver Island in Lake Michigan, proclaimed himself king, and ruled like a bandit chief over the lawless community for ten years, until his despotism and cruelty brought about his downfall. The story relates how young Captain Plum in the year 1856, after his trading sloop had been looted by a boatload of Mormon pirates, carefully armed his crew and started out to recover his property. During the next two or three days Nat. Plum got mixed up in a whole series of perilous adventures and uncanny happenings on Beaver Island that tend to make an uncommonly exciting tale. In the end Captain Plum, with the timely aid of a United States gunboat, manages to circumvent the devilish Strang and break up the colony. Incidentally, he takes away with him to wife a fair maid who came very near to being the seventh spouse of King Jesse.

LITERARY CHAT

AMong recent announcements of the Putnams are Characters and Events of Roman History from Caesar to Nero, being a volume of historical essays by Guglielmo Ferrero, the Italian historian, and Darwin and Modern Science, a volume of popular essays collected and issued in memory of the Charles Darwin centennial anniversary.

Some new Harper books are Wallace Rhodes, a novel, by Norah Davis; Three Plays of Shakespeare, a critical volume by Algernon Charles Swinburne; The Teachings of Jesus, by Leo Tolstoi; Personal Religion in Egypt Before Christianity, by Prof. Flinders Petrie, the Egyptian archaeologist; The British Tar in Fact and Fiction, by Commander Charles Napier Robinson; and On Track and Diamond, a volume in the Young People Series. The same publishers also announce Mark Twain's new book, Is Shakespeare Dead? which is said to be humorous and something more.

The Macmillan Company is just issuing A Valid Christianity for To-day, by Bishop Williams of Michigan.

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THE nicest little package of wash cloths and towels has just arrived for my inspection, and a trial has demonstrated that they are exceedingly agreeable to use, as well as neat in appearance. Instead of being woven, these are knit, and bleached by a sanitary process to the purest white; around the edge runs a fancy stitch of blue or pink, and the towels are exactly similar in style, these being a little over a yard long and nearly half the same width. Owing to the manufacture, both towel and wash cloth absorb more water and dry more quickly than the usual kind. The latter thoroughly cleanses the skin, combining much of the qualities of a sponge with the advantages of a cloth. The inequalities of the knitted surface give just the correct amount of friction to keep the skin in good condition, and yet not sufficient to irritate even the most sensitive by undue roughness. Even in the warmest weather the wash cloth is said to keep its sweetness of odor, and never become sour, as has been known to happen with some other varieties. The towels sell for the small sum of 20 cents. The latter take the place of Turkish towels in the fine glow they give after vigorous rubbing, but absorb much more readily and therefore serve a two-fold purpose.

A new deodorizing powder is unexcelled in effect, and fills a very decided need at this season of the year. It is absolutely without odor itself, and pure white in color. The nice little box in which it comes in blue, lettered in gold, and finished with a shaker top, which prevents waste and makes it convenient for either dressing table or the traveling suit case. Neither talcum powder, perfume nor scented soaps will prevent the odor of perspiration in many cases, and something of especial character is therefore needed to achieve the desired results. The effect of this powder is instantaneous, and it will last for hours. Where the clothing has become affected it is advisable to shake on a little of the powder in order to make the garments as sweet and clean as when new. It is also useful for the relief of burning, aching or swollen feet, giving a cool, comfortable sensation which is most agreeable. Price 25 cents a box.

Among the latest novelties in small toilet articles are brown or bronzed colored hair pins, to be used with brown or blonde hair. They are to be had in all the different varieties, even including invisible lace hair pins. For years the manufacturers have vainly been trying to perfect something of this kind, because black hair pins are certainly not appropriate when worn with blonde or brown hair, and at last a celebrated English firm has accomplished the difficult task of making these hair pins in a substance which will not change color or rub off. A suitably colored hair pin is an important item in the arrangement of a beautiful coiffure.

New traveling clocks are quite the smartest novelty of the season in their line, and already immensely popular with departing travelers. They are really large watches, but thin as wafers, and fit into exquisitely dainty little leather cases, which close up into as flat a package as a man's cigarette case. A stiff inner flap lifts the clock into the proper angle for seeing when the case is open, but when closed the whole affair is so compact and flat that it can be slipped into a wrist bag or a man's coat pocket as easily as a wallet, and it takes up no more room. The clock is very light, so the whole affair weighs almost nothing. The leathers are the smartest to be had, and in every detail the finish is perfect. No more perfect traveling clock was ever devised, and a more acceptable gift could hardly be chosen for a friend who expects to spend the summer in Europe.

A new bath soap is remarkable because of its extreme lightness, and also for the very small sum involved in its purchase. A dozen of these nice little cakes can be had for 50 cents, and I am told that the quality is very satisfactory for bathing purposes.

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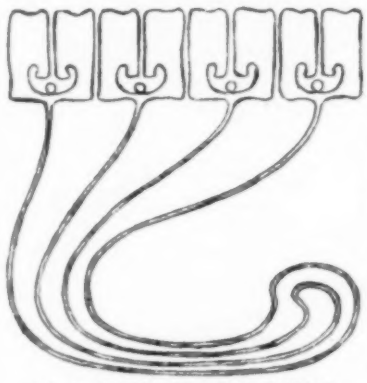
IN the warm season when half one's days are spent on the porch and under the trees, embroidered articles for the tea table, et cetera, are very essential. The keynote, however, of such work should be simplicity; for a pretty effect may thus be had without great effort. The colors should not be too delicate nor the materials too sheer, an air of outdoors and the woods is what is most suitable. Use heavy linen or crash in dull tones such as tan, gray or dark brown, embroidered in wash silks or mercerized cottons. White embroidery, done in wash silk or cotton floss, on white linen is also very pretty and quite durable, laundering to perfection. If silk is used, great care must be taken to get a good, washable kind, and there is one that is guaranteed to keep its color and which is of excellent texture.

Many soft cushions should be provided for the hammock and easy chairs, and these should be decorated with embroidery in emerald green or sunny yellow on a tan or dull green background. The edges look well when bound with heavy, twisted silk cord, or with a ruffle which comes ready-made.

Table covers are pretty in gray denim or linen, touched with a Delft blue or scarlet embroidery and finished with silk fringe or coarse lace, dyed gray.

Doylies are also very useful, white ones worked in white for the tea table and brown ones done in brilliant orange to place under the ferns and jardinières. These are finished either with hand-made scallops, or, still more easily, with a lace edging, matching the doyley in color.



NO. 3—DESIGN FOR A SOFA CUSHION

As for the patterns, they should be as simple, yet effective, as possible, and embroidered in the least difficult stitches. There is one kind of stitch which works as if by magic, called the Lazy Daisy Stitch, and it is well named. The pattern comes in the form of an eight-spoked wheel, minus the rim, and the needle is brought up from beneath at the base of one of these spokes, next the axle, drawing the thread out to its full length. The needle is inserted again at the same place and the needle point is then brought up at the outer end of the spoke, and the disappearing loop of thread at the other end is thrown about the needle point. So, when the needle is drawn through at this outer end of the spoke, it holds the loop of thread, and this is fastened down by taking a small short stitch at the outer end, thus forming a long, narrow daisy petal. When the eight petals are finished, a graceful, star-like daisy is the result. There are other styles of embroidery, almost as simple in construction as this one, such as the plain outline work, French knots (called coral design), cross stitching, the simple briar stitch, huckaback or the darning stitch, and, most simple of all, the plain braiding with soutache or with the newer coronation braid.

This braiding recommends itself to the amateur embroiderer on account of the effective result that is quickly and easily obtained. Its present popularity for decorative work brings a demand for designs that are adaptable to various uses, but still retain the necessary qualities of simplicity and effectiveness. The three patterns illustrated may be carried out in braids of varying weight, according to the use to which they are put. For certain purposes they may be done with soft cord couched on.

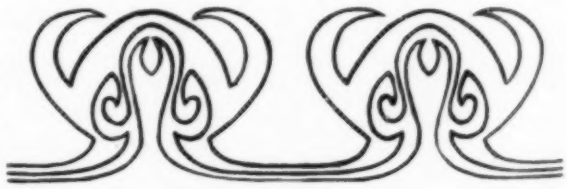
EFFECTIVE CENTREPIECE MADE WITH BATTENBERG RINGS

Numbers 1 and 2 are borders and are the more easily carried out, as there is no break in the lines from beginning to end of the pattern, and there are therefore no troublesome ends to be disposed of. Number 1 is meant to be done in a single color, while Number 2 is better when two contrasting colors are used, or light and dark shades of the same color. Number 3 is a design for a sofa cushion, though it may be used for many other things. It is very handsome when done in orange cord on tan cloth.

The centrepiece (Brainerd & Armstrong Co.), also illustrated on this page, shows another simple piece of work, which, when finished, looks most complicated. The secret of this lies in the rings, which, instead of being painstakingly embroidered, may be bought ready-made (Battenberg rings) and sewed in place. The foliage is done in the Wallachian embroidery. Any one of these patterns may be bought by applying to Vogue.

The briar stitch looks best when done on a sunburst pattern with about sixteen branches radiating from a common centre. These sunbursts, six in number, are joined together by scrolls of heavy outline work. If each sunburst be worked in a different color a pretty contrast may be made.

Also in the cross-stitch embroidery, a varied combination of striking colors is most desirable, as is seen so much in that sort of work, done by the peasants of Bulgaria.



NO. 2—BORDER DESIGN FOR TABLE COVER

In coral work (French knots) the whole flower pattern is outlined in French knots, giving a perforated or dotted effect. A wild rose pattern in this stitch is very attractive, as are also a daffodil and a fleur de lis.

Huckaback, in which the thread is woven or darned through a coarse material, shows to greater advantage when done in colors—rich red autumn leaves on a tan background.

A pretty effect is given by inserting medallions of net, and such a doyley is sometimes furnished with the net already stitched in place and a flower pattern stamped about it.

NO. 1—SIMPLE BORDER DESIGN

Mme. Melba says:

"I use Mrs. Mason's hair tonic every day, and consider it very beneficial. It makes the hair grow and strengthens it. I would not be without it."—Nellie Melba.

Mrs MASON'S

Old English

HAIR TONIC

is a scientific food for the hair and has been proven to be the best in the world by the most distinguished ladies of New York, London and Paris, among whom are the Duchess of Marlborough, Lady Lillian Churchill, Comtesse de Pourtales, Mrs. Levi P. Morton, and many others.

Paxton Toilet Co., Boston, Mass.

Keep Your Shape

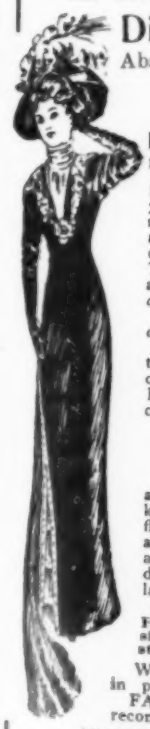
Fashion Says—

Hips Must Go!

FATOFF

(Trade Mark)

The Borden Obesity Cure



Dissolves Fat

Absolutely No Wrinkles

Leaves the flesh smooth and firm

Reduce Your Weight

DON'T DIET—DON'T DOSE

FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; *external application only.*

FATOFF reduces fat only where applied.

If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

TREAT YOURSELF AT HOME

It is easy and pleasant to apply and will keep down your superfluous flesh. There are absolutely no disagreeable features. The Borden Institute treats ladies only.

We are now preparing FATOFF in 2 smaller sizes, in addition to the standard size.

Write for booklet, mailed in plain, sealed wrapper. FATOFF is sold and recommended by

All of Riker's Drug Stores in New York and other cities; Hegeman's Drug Stores, New York and all first-class druggists, or supplied by The Borden Co., 52 E. 34th St., N. Y.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

HORSES MADE TO SHOW RESPECT

It is encouraging to learn that thousands of horse owners and drivers paid their respects to the late friend of horses, George S. Angell, of Boston, on the occasion of his funeral. A few hours before the funeral thirty of the prize-winning horses in the parade of last May were gathered in Copley Square, wearing bridles decorated with mourning rosettes, and later were led immediately after the hearse as mute testimonials of the work their late devoted friend had done in their behalf.

A CRUEL DOG RACE

Humane people everywhere have been shocked at the cruelty practiced in Alaska this spring, when dog teams were compelled to race from Nome to Candle, a distance of 412 miles, in bitter weather. That the poor creatures were driven to their uttermost and lacked proper care during the racing period is made evident by the circumstance that the winning team covered the 412 miles in 82 hours, and that many teams which straggled back to Nome were in a pitiful state. The conditions under which the whole race was run were admittedly such as to put the animals to the severest test of strength and endurance, correspondents describing it as the most gruelling race on record. And all this extreme cruelty was inflicted upon the dogs for so unworthy a purpose as that a community might amuse itself by betting. It is to be hoped that some way will be found to stop a repetition of such unwarrantable brutality.

BIRD PROTECTION BILL

A bill recently introduced by Assemblyman Reed of Cayuga County, which passed the New York State Assembly, prohibits the use of heron feathers in the trimming of hats. The measure amends section 98 of the forest, fish and game law, giving protection to wild birds other than the English sparrow, hawk, blackbird, snow owl, great horned owl and kingfisher. The Reed bill specifies that feathers or plumage commonly known as aigrettes or the feathers or the plumage of any species of the heron family, whether obtained within or without the State, shall not be offered or exposed for sale at any time. At this writing it is said that the bill will be fiercely fought in the Senate. The American Humane Association—the federation of anti-cruelty societies—advocates the passage of such a law in New York, as this State should not be behind others in respect to this reform. The bill has also the endorsement of the New York Forest, Fish and Game Commission, the State Department of Agriculture, the New York State Entomologist, New York State College of Agriculture, Cornell University, New York State Grange, and the National Conservation Commission, Washington, D. C.

X-RAYS AND ELECTRICITY TRULY SCIENTIFIC RESEARCH METHODS

In the white list of 75 non-vivisecting doctors, published by the New York Anti-Vivisection Society, in which distinguished medical practitioners state their objections to the practice of animal experimentation, appears the name of Dr. Foreau de Courmelles, president of the Société Internationale de Médecine Physique, who squarely ranges himself with opponents of vivisection there in a most interesting letter of recent date published in the New York Herald. So far as known to this department, Dr. De Courmelles is the only physician who makes the point that, as the X-rays and electricity permit the observation of the working of many organs, vivisection is unnecessary. For seventeen years, both in journals and in his free course in the Paris Faculty of Medicine, he has stated repeatedly that in living beings it is possible to watch the beating of the heart, the respiratory action of the lungs and the movements of foods and medicines. To torture animals, says this scientist, in order to study what may be seen without causing any suffering is both out of date and hateful. But as yet no physiological laboratory has made use of this process, published any work on this

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Established Half a Century

Pansy Corsets Made in France

Our latest models emphasize the distinct individuality that has always distinguished this well known French Corset.

The new lines are strikingly effective, having extreme length of skirt and very low tops.

Made in a number of new fabrics.

Prices, $7.50, 10.00, 15.00, 20.00 and upwards.

The "Pansy."

Gossard Corsets

The "Gossard."

We now offer a supply of these goods in all the new fabrics and models. Several new numbers have been added with increased length of skirt and flattened a trifle more at the hips.

These we commend as the best laced-front corset made.

Prices, $5.00, 8.00, 10.00, 15.00 and upwards.

James McCutcheon & Co., N. Y.

5th Ave. & 34th St., Opposite Waldorf-Astoria

We are glad to find that new and

Higher Ideals

of *store-service* are welcomed just as heartily as the other superiorities which signalize

The New Boot Shop

at No. 1, East 35th St., New York.

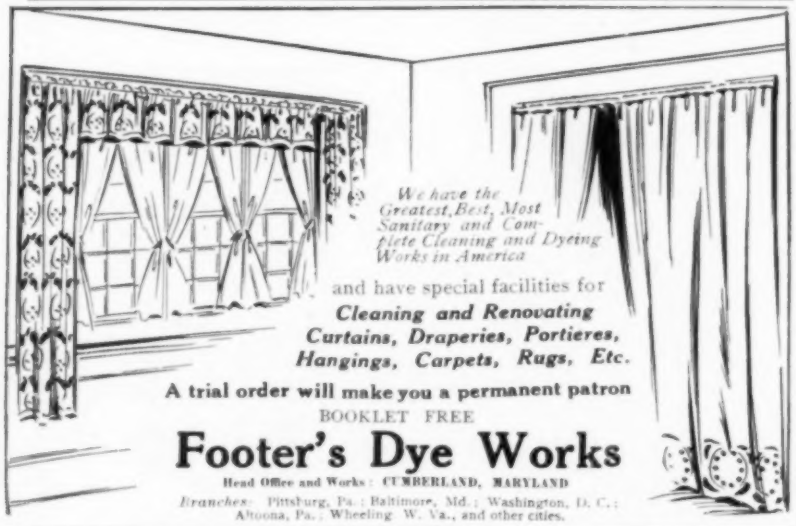
The other distinctions include a Smartness unequalled, a Correctness strict & unvarying, a material value elsewhere unattempted, even at much higher prices, & the delightful convenience of

Readiness for Immediate Wear.

(Rather worth looking into)

Martin & Martin

Fine Boots for Men and Women



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Cleaning and Renovating Curtains, Draperies, Portieres, Hangings, Carpets, Rugs, Etc.

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The Comfort Hair Waver

Patented April 16th, 1907

Trade Mark Reg. U. S. Pat. Office by Strate-Fold Mfg. Co.
Made by Strate-Fold Mfg. Co., Mt. Vernon, N. Y.

May be worn while sleeping without discomfort or headache. Nothing but a soft braid in the hair—Will not irritate the scalp—Endorsed by leading scalp specialists. Produces quickly a perfectly undulating Marcel wave without heat.

If your dealer hasn't them yet, send his name and 25 cents for set of six

PRATT & FARMER CO., Sole Agents, 483 Broadway, N. Y.

subject, or made any discoveries by means of electricity and the X-rays. Yet the only true way to study physiology has often been shown by both surgeon and physician; that is, by studying it in the human system. The ancient practice of vivisection in all its twenty centuries of existence has never produced any result.

VIVISECTIONIST MISREPRESENTATION

The lengths to which upholders of vivisection have gone was evidenced recently in some correspondence published in the Globe. For some reason they appear to be much worried over having Dr. Herbert Snow (for twenty-nine years head of the London Cancer Hospital) quoted as an anti-vivisectionist, and so disturbed over this was a certain "J. E." that he quoted in a letter what purported to be statements made by Dr. Snow, which made him ap ear to hold opinions the opposite of those held by anti-vivisectionists. This letter drew out a long one from S. M. Farrell, in which she said, among other things: "I assert that 'J. E.,' whom I believe to be Prof. Ewing of Cornell misrepresents and misquotes Dr. Snow in the most flagrant manner. I assert that he has taken quotations and five answers from different places in the many pages of testimony (before the Royal Commission on Vivisection), woven them into one paragraph to suit his purpose, and quoted it all as one statement by Dr. Snow." Mrs. Farrell gives in detail an example of the kind of gross misstatements made by the J. E. who has up to this time not put in any defense, Dr. Snow is incontestably anti-vivisectionist.

PERSONAL LIBERTY OUTRAGEOUSLY ATTACKED

A greater outrage was never perpetrated on defenceless people than that recently committed under the sanction of the New York Board of Health upon the patients in Bellevue, Fordham, Harlem and Gouverneur Hospitals, when, although no smallpox epidemic was feared, two thousand invalids suffering from various ailments were compelled to submit to vaccination. A physician has written this department in regard to the occurrence, denouncing as cruel and unnecessary the inflicting of a disease attended with more or less discomfort and fever upon a number of persons who were already enduring more than their share of the world's suffering. So outrageous an attack on personal liberty deserves the widest publicity, especially in view of the fact that certain prominent members of the medical profession are at the moment advising the appointment of a medical cabinet member.

DR. MILLAR, OF CHICAGO ZOO, SCOUTS HYDROPHOBIA SCARES

Now that the regular season for hydrophobia scares is approaching, it is pertinent to quote what Dr. John J. Millar, veterinarian to the Lincoln Park Zoo, Chicago, has to say in the Chicago Tribune on the subject. "Three hundred and forty-six cases of supposed bites of dogs, alleged to have been afflicted with rabies, and so turned into the police department of Chicago from May to December, 1908, were investigated by me personally. Of the number of dogs thought to have been afflicted, I found by microscopic examination that only nine gave any indication of the disease, and of the number of people said to be bitten by alleged mad dogs not a single case of rabies in a human being was reported."

STREET DOGS OF CONSTANTINOPLE

A proposal for the regeneration of Turkey, made by the Young Turk party in the Ottoman Empire, and one which is regarded as most remarkable, is to rid Constantinople of its street dogs, which, as all the world knows, are very numerous and perform the office of scavengers. It is proposed that the dogs be taken away in barges and deposited on two desert islands in the Sea of Marmora, there to be kept and fed until they die a natural death. According to Occidental views, it would be vastly greater kindness to kill these thousands of superfluous dogs in a humane manner rather than to banish them and leave them to the mercy of political providers, but, nevertheless, it is a humane act to take the wretched creatures off the streets and put a stop to their propagation. It is to be hoped that some group of kind-hearted persons in Turkey will undertake the oversight of these animals and keep the public officials up to their obligations in the matter of care and food.

Mme. Gardner

Corsets Made to Order

Edna Hip Confiner

Made of Tricot, $10; Batiste, $5; Coutille, $4. Very light in weight and can be attached to any corset.

When ordering give hip measurements only, as no fitting is required.

The Newest Gardner Models

in Corsets, Tailored Lingerie, Embroidered Waists, Negligees and Novelties in Women's Wear, produced under my personal supervision at my establishment, now on exhibit. Superior Fit, Finish and Workmanship guaranteed.

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Unsurpassed for Quality & Flavor

Lead packets only. Trial packet 10c

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YOUR EYEBROWS

Are they falling? Are they thin, light colored and unattractive?

If so, try Barlattar Eyebrow Grower. Wonderfully successful! Nothing equals it! Makes scant eyebrows thick, dark and silky. Scientifically compounded by a celebrated hair specialist. **$1.00 per jar.** Send for circular on the cultivation of the Eyebrows. **A. G. LYFORD, 128-B Tremont St., Boston.**

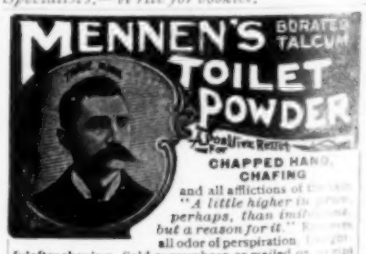
Celebrated Corollas Hair Preparations

Tonic, $1.00 bottle
Cream, $1.00 jar
Shampoo, 50c bottle

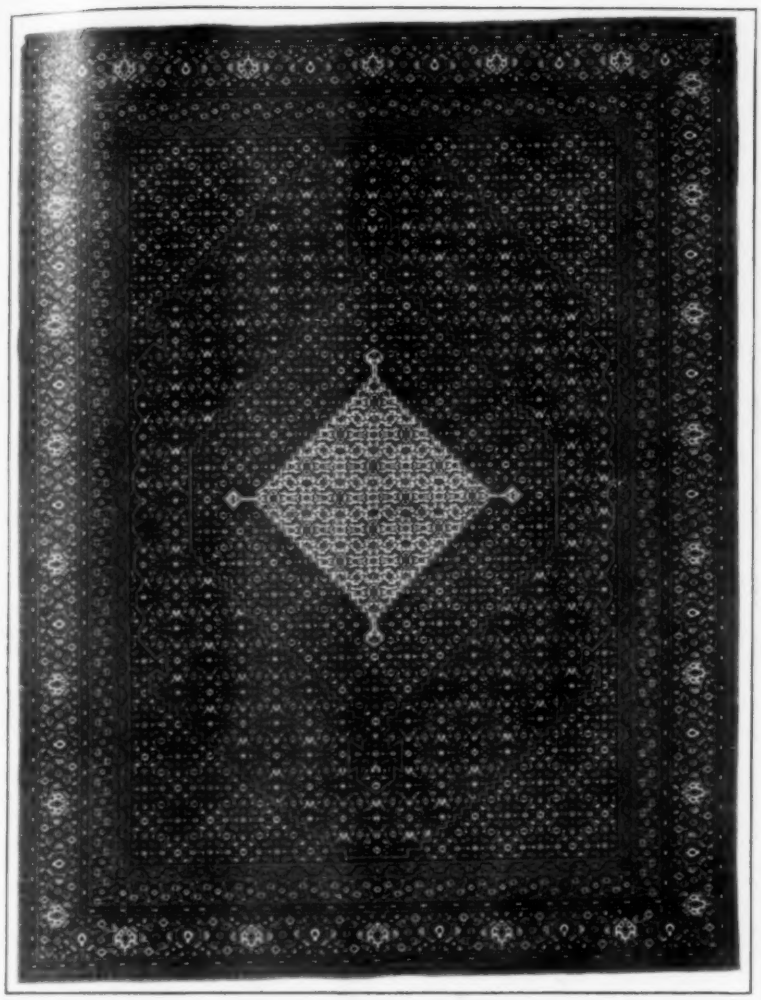
Over 30 years constant increase in sales on merit alone. Sold by all reputable druggists.

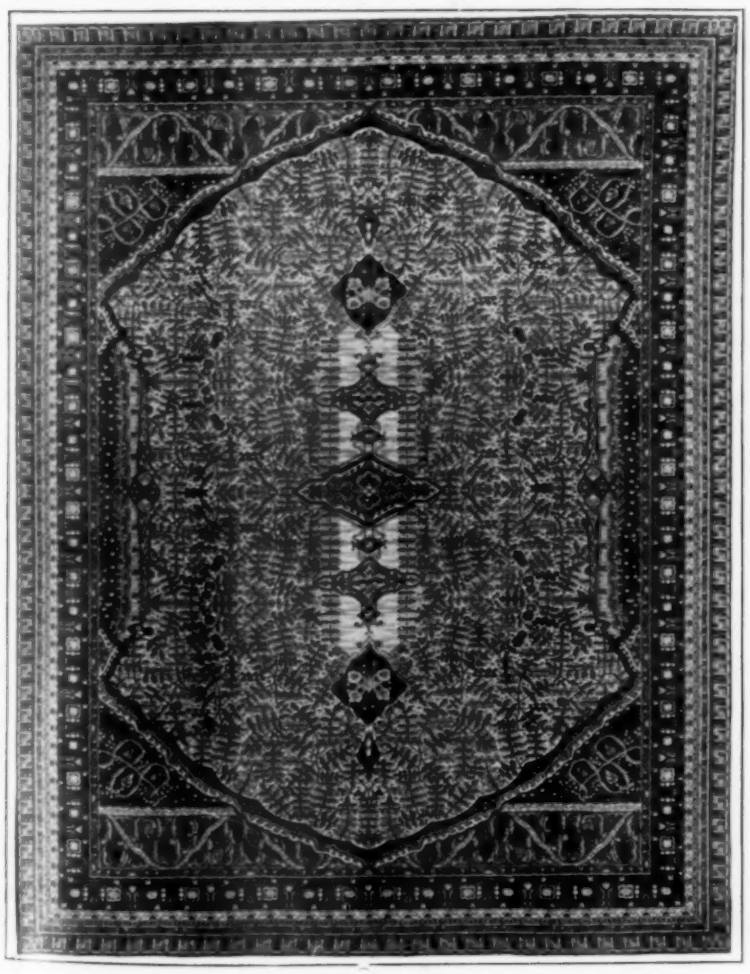
H. W. Taylor & Co., Proprietors and Sole Manufacturers
34 East 23d St., New York

Consultation and Scientific Treatment of the Hair and Scalp by Mmes. Taylor-Kent, Specialists.—Write for booklet.



and all afflictions of the skin. "*A little higher in price perhaps, than imitations but a reason for it.*" Prevents all odor of perspiration. Delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). *Sample free.*
GERHARD MENNEN COMPANY, Newark, N. J.





ANGLO-PERSIAN RUGS

From Whittall's

The upper rug with the small, square medallion in the centre is called a Sehna, and may be had in two color combinations, either in the antique Persian style, with tender green, iron oak, lavender, black and mulberry combined, or in an ivory or copper ground with touches of soft sage green, dark blue, fawn and light blue, either color scheme being most effective.

The Kirman rug, also illustrated, shows a large medallion pattern. It has a soft sage ground and a coloring of dark blue, copper, ivory, light blue and fawn.

Housecleaning This Spring Is Different

THE OLD WAY

GET ONE FOR YOUR SPRING CLEANING BEFORE TOO LATE

THE NEW WAY

The Ideal Vacuum Cleaner

IT EATS UP THE DIRT

You Don't Have to Pound the Dust Out

The terrors of the old primitive way of housecleaning—of ripping up and tearing down, of carrying to and fro and out and in, of endless confusion and toil and drudgery—all are now abolished.

Keep Your Carpets and Rugs on the Floor!
Keep Your Wall Decorations Hanging!
Keep Your Upholstered Furniture in Its Place!

Right where they are, THE IDEAL VACUUM CLEANER will lift out of them, by its suction force, every particle of dirt and dust and every germ, moth and egg of vermin. It will renovate everything in your home. It will make everything clean, wholesome, sanitary and sweet—outside and in and through and through.

Everybody Can Afford It

Completely equipped for hand operation, the IDEAL Vacuum Cleaner COSTS ONLY $25. Equipped with electric motor for direct current, $55; for alternating current, $60. The motor is of the best standard type. It uses only about two cents' worth of electricity an hour. All you have to do is to attach it to your electric light fixture.

So tremendous is the saving effected by the IDEAL VACUUM CLEANER in time, labor, health and actual money that its small price is quickly returned many times over.

Anybody Can Operate It

Operated either by hand or electric motor, the IDEAL VACUUM CLEANER does the work of power plants costing a thousand dollars and upwards, and does it better and with more convenience. No skill needed either to use or maintain it.

The hand machine puts no tax on the strength—your 8-year-old boy might well scorn the task as too easy—compared with sweeping, it is play. The electric motor is not a necessity, but a luxury.

CHANGE IN PRICE—After June first, the cost of each motor equipped cleaner will be increased $5.00.

Why pound the life out of your carpets and rugs under the mistaken notion that you are pounding the dirt out of them? Or why send your valuable fabrics away to be treated you don't know how?

*The **Ideal Vacuum Cleaner** renovates every time it cleans. Its cost is less than what is ordinarily paid a professional renovator for just one cleaning. And it remains to serve you all the year 'round.*

THE OLD WAY

Send your order for one of these valuable machines at once. Our Free Illustrated Booklet tells a story that will mean A NEW ERA in your home. Write for it to-day.

THE NEW WAY

The AMERICAN VACUUM CLEANER COMPANY, 225 Fifth Ave., New York

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Specialty House for Black Headwear
Exclusive Designs in Picture Hats,
Black, White, Violet and Gray

Mourning Millinery A Specialty
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Novelties in Mourning and Black Veiling

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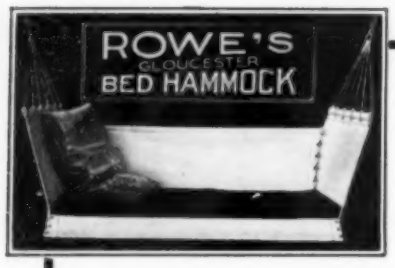


For Porches, Verandas, Lawns, Tents and Indoor Use

Combines Hammock, Couch and Swing Settee

A third of a century's experience shows that Rowe's Hammocks can be depended on to give 10 years of continuous out-of-door service. From the model and of same weight canvas (white or khaki), as made by us for U. S. Navy. Strong wood frame, thick mattress. Holds six persons. Ideal for outdoor sleeping. Complete, with lines and hooks ready for hanging. delivery charges prepaid in the United States, carefully packed.

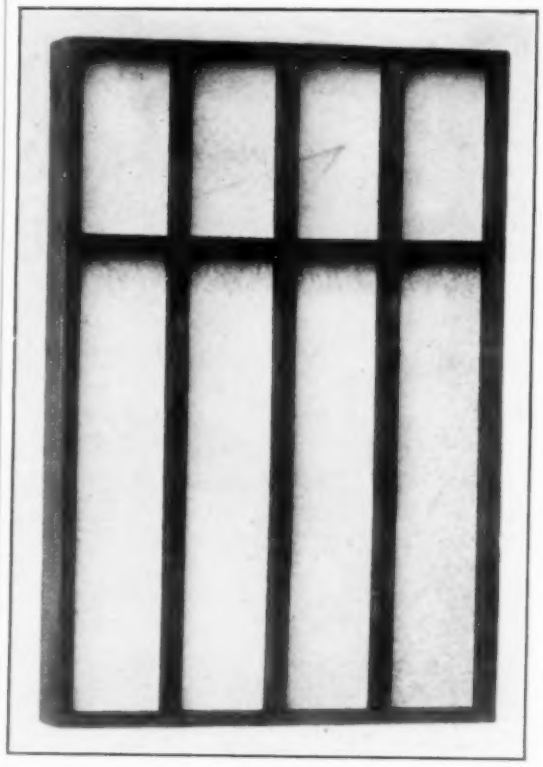
WRITE FOR DESCRIPTIVE BOOKLET

about this most comfortable and durable piece of outdoo furniture, and prices of different styles and sizes.

E. L. ROWE & SON, Inc. 482 Wharf Street, Gloucester, Mass

BEAVER BOARD WALLS

These two illustrations show the effect to be obtained by a new wall board which is now being used in place of lath and plaster, also in the putting up of partitions in a room. This board is made of shredded wood fibre, and, as such, it is strong and durable, acting at the same time as a sound deadener. It can be painted any color desired, either in cold water, paint or oil, the latter being the more serviceable because it can be washed. It may be given the velveted, flat coating or the rich, mottled effects, now popular, and, in either case, is finished with panels of wood, two styles of which are here shown. The mottled effect, seen in the lower illustration, is done in a rich red with the frieze in golden yellow. This kind of wall covering is especially adapted to the modern mission treatments, and, as a cheap yet good investment it is suitable for use in summer houses and bungalows, as well as in club rooms, offices, school and tea rooms.



BEAVER BOARD PARTITION

NOVEL DESIGNS IN WALL PAPERS FOR COUNTRY HOUSES

PAGE 807

UPPER LEFT.—Conventional, all-over pattern in subdued tones of green and red, with a slight touch of gold.

UPPER RIGHT.—Odd design of Oriental effect with a mottled background in dull red, green and gold.

LOWER LEFT.—Heavy crêpe paper in soft green with a conventionalized flower pattern.

LOWER LEFT.—Conventional design, showing two alternating figures on a subdued green background. The figures are done in dull green and red and a rich purplish blue.

RUGS FOR THE PORCH AND BUNGALOW

PAGE 811

The Kelto rug, in the upper left corner of page 811, is in a heavy mixture of hair and wool, made in strong, rich colors; especially adapted for enclosed porches and camps. The rug illustrated is in Delft blue with gray border.

The Chinese porch rug, at the left, is an imported grass rug, attractive in design and cool in color. This one is in deep blue and natural straw color.

The Scottish art rug, in the middle of the page, is an all-wool, reversible rug for summer bedrooms, made in a great variety of colors. The one illustrated has a deep green background with white floral pattern.

The bungalow rug, at the foot of the page, is of durable, hand woven wool, in solid colors with plain band border.

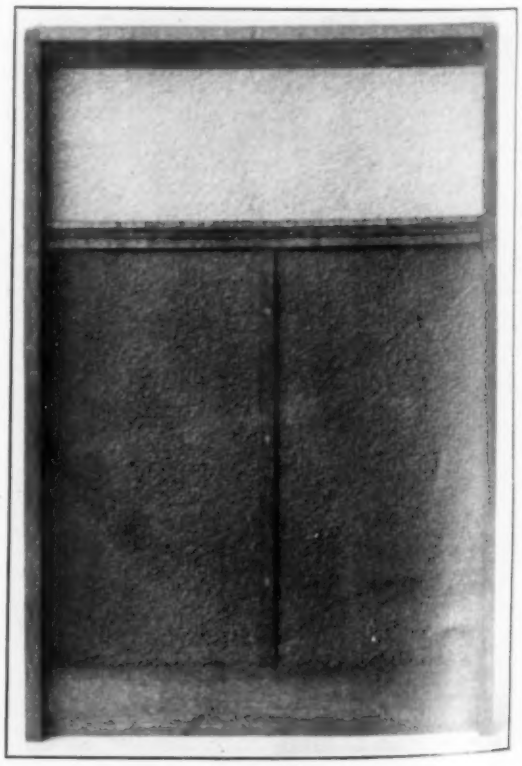
HAPHAZARD JOTTINGS

ENFORCEMENT WEAK IN CHILD LABOR LAWS

The Southern Child Labor Conference held in New Orleans, La., this spring, made the principal business of the occasion the drafting of a child labor statute to regulate the ages at which children should be employed and the hours they should work, and to provide for strict enforcement. This question of enforcement is one of especial interest, for, while many of the Southern States have had excellent laws regulating child labor for some time, they have been rendered inoperative by the absence of any adequate provision for making them effective.

SHADOWS OF THE WORLD CRUISE

In summing up the results of the navy's world cruise, the New York Evening Post quotes the best professional opinion to be that the fleet lost fourteen months of drilling — indeed, six months longer, if one considers the preparations for the cruise and the repairs now under way—and consumed more than $8,000,000 in repairs and coal alone. With Congress under the last administration raising the naval appropriation to $133,000,000, it would seem rather as if the taxpayers were paying the piper while the manufacturers of guns, armor, powder and ships did the dancing.



BEAVER BOARD WALL

Dr.
J. PARKER PRAY'S TOILET PREPARATIONS

No. 1889 Guaranteed under the Food and Drug Act, June 30, 1906.

Rosaline

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

Ongaline

Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles.

Cream Van Ola

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name Dr. J. PARKER PRAY is on every article. Send stamp for illustrated booklet.

Dr. J. Parker Pray Co.
Established 1868.
12 E. 23d St., N. Y. City
Sole Manufacturers and Proprietors.

Ask Your Dealer

for our latest papers. We are bringing out new and strikingly original effects in self tones—tapestries of unusual value—beautiful florals with **Cretonnes** to match—odd things in orientals — classy little chamber florals—new, soft shades of chambrays with decorations to match—special friezes.

We are making a special feature of Arts and Crafts Designs and the popular Monks Cloth Backgrounds.

Our papers are *truly* and *purely* made.

Send for illustrated Booklet.

Allen-Higgins Wall Paper Co.
Worcester, Mass.

BEAUTIFUL RUGS WOVEN

From Old Carpets

Any size. Durable, inexpensive, saving one-half the cost of re-carpeting. Rag rugs for sale or woven from your own materials just the thing for summer floor covering. *Send for booklet V.*

AMERICAN RUG CO., 310 E. 96th St., NEW YORK

Stallman's Dresser Trunk

protects the light from the heavy-the clean from the soiled. Everything at your finger's end. No rummaging. No tray-lifting. Easy to pack. No need to unpack. No mussed garments. Nine compartments. Strongest, roomiest, most convenient trunk. Costs no more than old box style. Sent C. O. D. privilege examination. Booklet sent for 2c stamp.

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BEADS FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.

WHOLESALE & RETAIL

IF GOING ABROAD KEEP THIS ADDRESS!

Ernest. 185, Regent St.

The most EXCLUSIVE MODELS in London. FANCY TAILOR MADES. RECEPTION AND EVENING FROCKS. MILLINERY. FURS.

La Grecque Tailored Underwear

Combination Corset Cover and Long Skirt in one piece.
$4.50 to $35.00

La Grecque Princess Slip

This shapely garment is the indispensable foundation of every close-fitting dress.

When worn under the stylish Princess gown its long sweeping clean-cut lines are especially appreciated for it has the smooth fit over bust and hips of a well-tailored gown.

So cut that it emphasizes each line and curve of the figure.
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